

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series: Volume VI.
Whole No. 155.

NEW YORK: SATURDAY, DECEMBER 17, 1881.

Price Ten Cents.

Cards changed as often as desired.

MADAME JANAUSSCHEK.
Time all filled to end of Season 1881-82.
En Route.
MISS ADELAIDE CHERIE,
Leading Business.
Address this office.
MISS ANNIE D. WARE,
Engaged season 1880-81.
Address Agents, or 348 Sixth Avenue, N.Y.
MISS BESSIE BYRNE,
Leading or Juveniles; dis-engaged.
Address 181 E. 34th Street.
MISS BERTHA WELBY,
Leading.
Address MIRROR office.
MISS AMY NORTHCOTT,
With Frederick Paulding Combination.
Season 1881-2. Address MIRROR.
MISS MARION LESTER,
Clarke & Gayler's Connie Soogah combination, 1881-82. Address No. 10 W. 13th St.
MISS ADELAIDE THORNTON,
Address this office.
MISS KATE CASTLETON,
With Jarrett & Rice's Fun on the Bristol.
Address this office.
MISS EMMA HOFFMANN,
Serio Comic.
Address MIRROR.
MISS ANNIE L. WALKER,
Juvenile Soprano. Leading. Last season with Haverly. 1886 Fulton Ave., Brooklyn.
MISS LIZZIE WALDRO,
Juveniles.
Leadville, Col.
MISS HELEN A. TRACY,
Disengaged.
Address MIRROR Office.
MISS IDA E. WHITING,
Soubrettes and Burlesque.
Address 140 Bridgman street, Providence, R.I.
MISS JULIA BLAKE,
Leading or Juvenile Business.
Address Dramatic Agents.
MISS LAURA DON,
Park Theatre, New York.
MISS LINA TETTENBORN,
With Tony Pastor's Comb.
Address this office.
MISS LOUISE DEMPSEY,
Leading Business.
MIRROR Office.
MISS SARA GOLDBERG,
Address Simmonds and Brown.
MISS LIZZIE PRICE,
Leading. Disengaged.
Address this office.
MISS MINNIE FOSTER,
Topsy, with Anthony & Ellis Comb. 1880.
Address 388 Main Street, Charleston, Mass.
MISS DEAN MCCONNELL,
Leading Juvenile, Fanny Davenport co.
Season 1880-81.
MISS EVA GARRICK,
With Edwin Booth Co.
Season 1881-82.
MISS MAY STERLING,
Juveniles or Boys.
Address MIRROR.
MISS HELENE BIRD (ADELL),
Leading Business.
At Liberty. Address MIRROR.
MISS AGNES HERNDON,
At Liberty. Address MIRROR.
MISS ANNIE MORTIMER,
Re-engaged with Maggie Mitchell's Co.
Season 1880-81.
MISS CARRIE MCHENRY,
With Sol Smith Russell's Company.
Season 1880-81.
MISS MINNIE WALSH,
Prima donna. At Liberty. Address MIRROR.
MISS CASSIE TROY,
Season 1880-81.
Miles Combination.
MISS NELLIE JONES,
Leading Juvenile and Soubrette. At Liberty. Address 81 Lafayette Place, N.Y.
MISS LOUISE FILMORE,
Comedy, Drama or Character.
Address Agents.
MISS TILLIE SHIELDS,
At Liberty. Address 12 Union Square.
MISS LEONA MOSS,
Address care MIRROR.
MISS ALICE G. SHERWOOD,
Leading Juvenile and Soubrette. At Liberty. Address Tremont House, 665 B'way.
MISS JOSIE LOANE,
Leading Business.
With C. L. Davis, season 1881-82.
MISS REGINA DACE,
Leading with Mr. and Mrs. Chanfran.
Season 1881-82.
MISS AMY GORDON,
Leading Soprano, Twelve Jolly Bachelors Comic Opera Co.
Season 1881-82.
MISS IDA COLLINS,
Singing or Walking Ladies.
Address care of C. R. GARDINER.
MISS GRACE ROMINE,
Leading Lady.
With Geo. H. Maxwell's Comb. Season 1881-82.
MR. SEDLEY BROWN,
Barney Macaulay's Combination.
Season 1881-82.
MR. E. L. WALTER,
Leading Comedy and Character.
Address J. J. SPIES, this office.
MISS LOTTIE BELTON,
With the Edison Sparks Co.
Address 181 W. Brookline st., Boston, Mass.
MISS LOUISE MULDER,
Leading Lady with Rossi.
Season of 1881-82.
MISS MAY SYLVIE,
Comedy, Drama, and Character parts.
Mezzo, Soprano. Daly's Theatre. 1880-81-82.
MISS HATTIE BAKER,
Second Soubrette and Utility. At Liberty.
343 Congress st., Portland, Me., or this office.

MISS DORA LEIGH,
Madison Square Theatre.
Address MIRROR Office.
MISS ANNIE WAKEMAN,
Leading Lady. With Fred's Pandling Combination, 1881-2. Address, 148 W. 16th st.
MISS EMMA LATHROPE,
Juveniles, Walking Ladies or Boys.
Address MIRROR or Agencies.
MISS MARIE BOCKELL,
Leading Soprano and Juveniles.
Disengaged. Address MIRROR.
MISS KATHERINE CORCORAN,
Starting as Crystal in Herne's Hearts of Oak.
MISS LAURA WALLACE,
Leading and Juveniles.
Address Agencies or MIRROR.
MR. LOU THROPP,
Characters and Comedies; at liberty.
Also one little child. Address MIRROR.
MISS JEAN BURNSIDE'S
Starring season.
Opens in December.
MISS EMMA CARSON,
Re-engaged Leading Soprano role with Mitchell's Pleasure Party. Address MIRROR.

MME. ADELINA MOTTE,
Ruth in Pirates of Penzance.
Address N. Y. MIRROR.
MISS FLORENCE D. KELLOGG,
Prima Donna Soprano.
Address MIRROR.
MISS NELLIE LARKELE,
Mezzo-Soprano and Comedienne.
Address MIRROR.
MISS LOUISE DICKSON,
Address MIRROR.
MISS JENNIE YEAMANS,
Address MIRROR.
MISS ALMA STUART STANLEY,
Now resting. At Wallack's Theatre, when open. Address 12 Union Square.
MISS ESTELLE CLIFFORD,
Juveniles.
At Liberty. Address MIRROR Office.
MISS FANNY MARSH
Can be engaged for 1881-82 by addressing her care of MIRROR Office.
MISS ISABEL T. MORRIS,
Mlle. Rhea's Company.
Season 1881-82.

MISS HELEN FLORENCE,
Helena, Montana.
MISS LIZZIE FLETCHER,
As Mrs. Cutter in Spiller's Rooms for Rent.
Season 1881-82.
MISS ALICE HASTINGS,
Comedy and Singing Business.
Address the Agencies.
MISS BERTHA FOY,
Address 119 West 11th st., or Simmonds & Brown.
MISS SYDNEY COWELL,
Dollie Dutton in Hazel Kirke.
Madison Square Theatre.
MISS AGNES ELLIOTT,
Re-engaged at Wallack's Theatre.
Season 1881-82.
MR. ERNEST LINDEN,
With Moore & Burgess.
St. James' Hall, London.
MR. GEORGE L. SMITH,
Manager Hazel Kirke No. 8.
MR. C. C. REEVE,
Treasurer Niblo's Garden Theatre.
J. H. Haverly, Proprietor and Manager.

MR. HARRY FARMER,
Musical Director. At Liberty.
Late Haverly's, Chicago. Address this office.
MR. JOHN E. INCE,
As Monster Jolivet in Michael Strogoff, with Tomkins & Hill, Boston. Season 1881-2.
MR. JULIAN DOANE,
Tenor.
Address 46 State st., Boston, Mass.
MR. LEONARD S. OUTRAM,
Supporting Frederick Ward.
Season 1881-82.
MR. WILL. O. COWPER,
Light comedy, Madison Square Theatre.
Season 1881-82.
MR. E. M. SMITH,
Re-engaged at Daly's Theatre.
Season of 1881-82.
MR. MAX A. L. TAUBERSON,
Advances Agent of Treasurer.
Address care MIRROR.
MR. C. A. McMANUS,
Address 421 N. Eighth Street, Phila.
MR. C. G. CRAIG,
Leading with Charlotte Thompson.
Planter's Wife Company, No. 1.

MR. J. H. STUART,
Comedian, with Barney McAuley, Season 1881-82. Address care MIRROR Office.
MR. E. T. WEBBER,
As Richard Forrester (the Colonel). On tour. New York in January. Address MIRROR.
MR. J. F. CHURCHMAN,
Business Manager.
Abert's, Mammoth, Minnesota.
MR. WM. A. MULFORD, JR.,
Business Manager.
Haverly's, Boston.
MR. LEWIS MORRISON,
In his own creation of Count De Maubray, Gardner's Legion of Honor.
MR. ADRIAN R. BAILEY,
Advances or Business Agent.
Address MIRROR Office.
MR. CHARLES HARKINSON,
Address MIRROR Office.
MR. G. D. CHAPLIN,
As Major Brit in My Father's Company.
Season 1881-82.
MR. JAMES ARNOLD MOORE,
Address MIRROR Office.

MR. MAURICE STAFFORD,
Re-engaged, Boston Museum.
MR. J. H. ANDERSON,
Asst. Manager Knickerbocker Opera House, Indianapolis, Ind. Re-engaged season 1881-82.
MR. CHARLES PUTNER,
Musical Director.
Niblo's Garden, N.Y.
MR. H. J. JAYES,
Costumer. The leading one in America.
At New York Street.
MR. HARRY IRVING,
With Buffalo Bill.
Season 1881-82.
MR. C. N. BARBOUR,
With W. J. Florence.
Season 1881-82. Address MIRROR Office.
MR. CHAS. B. WELLES,
Leading Juveniles and Light Comedy.
Chestnut Street Theatre, Philadelphia.
MR. ATKINS LAWRENCE,
Leading man, with Raymond's Co.
Season 1881-82.

MR. MARCUS MORIARTY,
Clarke & Gayler's Connie Soogah combination, 1881-82. Address No. 10 W. 13th St.
MR. FELIX MORRIS,
Engaged as the Reporter in Samuel Colville's production of Michael Strogoff.
MR. AND MRS. F. D. HILDRETH
(VICTORIA NORTH).
With Tony Denier's Humpty Dumpty co.
MR. AND MRS. LOUIS H. HAYWOOD
(Jesse Robinson), engaged season 1881-82.
Address MIRROR Office.
MR. W. G. BEACH,
Wm. Stafford company.
Season 1881-82.
MR. WILLIAM F. POWEN,
Whitney's Felicia Company.
En route.
MR. W. S. DABOLL,
Count de Orojaco, with Collier's Reading Daughter, Season 81-82. Address 31 W. 44th Street, N.Y.

MR. JOHN J. SULLIVAN,
With Bentley Campbell's.
Galley Slave Company. Address at 270-82.
MR. CHARLES J. THOMAS,
Address this office.
MR. WILLIAM LEE,
With McKee Rankin.
Address New York Museum.
MR. HARRY D. GRAHAM,
Re-engaged 81-82. Season 1881-82.
With Oliver Bond Byron.
MR. HENRY LEE,
Engaged at Madison Square Theatre.
Season 1881-82.
MR. JOHN MALONE,
With Frank Mayo, season 1881-82.
Address N. Y. MIRROR.

MR. FLOYD COOK,
Youths and Minor Roles.
Address C. R. GARDINER, or this Office.
MESSES. HYDE & BEHMAN,
Proprietors and Managers.
Hyde & Behman's Theatre.
MR. CHARLES H. KIDDER,
With Mr. John McCullough. Season 1880-1881.
MR. ERNEST BAETHAM,
Old Man. Eccentric Comedy Character.
No 151 Vine street, Philadelphia.
MR. GEORGE PURDY,
Musical Director. Willie Edouin's Sparks company. Address MIRROR.
MR. L. F. LAWRENCE,
Tenor. Address MIRROR.
MR. PHILIP BECK,
Theatre Royal, Drury Lane, London.
MR. H. C. GARTH,
Walking gent. At Liberty.
Address care of Park De Mixer, Toledo, O.



RAYMOND HOLMES.

MR. HARRY C. SMART,
Advances Mr. and Mrs. Geo. S. Knight.
Season 1881-82. Address MIRROR.
MR. ED. P. WILKS,
Daly's Theatre. Address this office.
MR. E. H. STEPHENS,
Eccentric and Comedy Old Man.
Collier's Banker's Daughter.
MR. LESLIE GOSSIN,
Rossi Company. Address MIRROR.
MR. RUSSELL BASSETT,
Mo Jewell, in Brooks & Dickson's World Co. Address MIRROR.
MR. JOHN W. ARCHER,
Stage manager Two Nights in Rome.
Season 1881-82.
MR. FRANK HAYDEN,
With Corinne Merriemakers.
Season 1881-82.
MR. HARRY COURTAINE,
With Steele Mackey's Won at Last, en route. Address MIRROR.
MR. LEWIS MITCHELL,
With E. T. Goodrich's Grizzly Adams combination.
Season 1881-82.

MR. FRANK KARRINGTON,
Juveniles. At Liberty. Address Simmonds & Brown.
MR. FRANK OAKES ROSE,
As Harry Huntingford in the World.
Lyceum Theatre, Philadelphia, Pa.
MR. J. DUKE MURRAY,
Late Business Agent, with Lingard's Stolen Kisses comb. At Liberty. Ad. MIRROR.
MR. LEO COOPER,
Leading Man with Baker & Farron.
Season 1881-82.
MR. W. A. EDWARDS,
Business Agent Bartley Campbell's My Geraldine. Permanent address N.Y. MIRROR.
MR. EDWIN P. THORNE,
Address Agencies.
MR. C. J. BISHOP,
as Tom Follet, Haverly's Widow Bedott co. En route.
MR. HARRY DE LORME,
Primo Tenore.
With Jarrett & Rice's Fun on Bristol, 1881-82.
MR. W. C. CROSBIE,
Eccentric Comedian and Vocalist.
Disengaged. Address MIRROR.

MR. RICHARD VARNEY,
Leading Juveniles.
Address C. R. Gardiner.
MR. WILLIAM W. RANDALL,
Dramatic Author and Manager.
Address MIRROR office.
MR. WILLIAM GILL,
With Our Goblins season 1881-82.
Address MIRROR.
MR. ALFRED L. SIMPSON,
Musical Director.
With Abbey's Humpty Dumpty season 1880-81.
MR. GEORGE E. OWEN,
Bus. Agent or Treasurer. At Liberty? Address care Job Print, 4 Alden Ct., Boston.
MR. MILTON NOBLES,
May be addressed until September at his residence, No 130 First Place, Brooklyn, N. Y.
MR. R. E. GRAHAM,
Starring in My Sweetheart.
Address MIRROR.
MR. EDWARD PARKER,
Old man, character and heavies.
Permanent address, Everett, Mass.
MR. E. T. STETSON,
Starring as Senator Silverbags, season 1881-82.
Wm. W. Randall, Manager.

At the Theatres.



The Hon. Lewis Wingfield placidly announced, when his British foot first stepped upon American soil, that his brother was very big potatoes on the other side of the herring pond; being no less a person in fact than "Lord" Powerscourt. No doubt the honorable gentleman recognized that this close relationship to a title—an English title—carried with it the entrée to an extensive circle of equally honorable, though vastly less-favored, gentlemen of Gotham. His food ideas were evidently based upon something far more substantial than a Spanish castle, because the frequenters of that pleasant resort situated on the northeastern corner of Twenty-second street and Broadway—ye Lotos Club—presented him with the freedom of their establishment, which includes the happy privileges of paying very large prices for very bad dinners, inditing any quantity of notes on their prettily-embossed letter-paper, and sitting in those public places of vantage—the club windows—from whence bird's-eye views of the hand some girls and handsome equipages of this city may be obtained. This was the Hon. Mr. Wingfield's experience up to last Monday night.

Then it suddenly got out that the Hon. Lewis Wingfield was not the brother of a Lord. He was the brother of an EARL!!

This altered the complexion of affairs. As the brother of Lord Powerscourt the Honorable Londoner was at perfect liberty to sit at the Lotos and ogle the girls and wink to them, or do just exactly what he chose; but as the fraternal relative of Earl Powerscourt, posing before a cultured audience as a writer of fine blank verse, the author of a grand historical drama—ah! that made matters very different. The American eagle ruffled his republican feathers, the wrongs of our forefathers came back with renewed force, and the production of *The Bondman* at the Fifth Avenue became an occasion for the display of true patriotic feeling quite as momentous, it seemed, as if a British vessel had just dropped anchor in Boston harbor, and British merchants attempted to land taxed tea upon Yankee soil. If any more Bondmen come this way Congress will have to demand a new treaty with Queen Victoria and her loyal subjects. The line must be drawn somewhere, and why not at Wingfield?

It is absurd for modern authors to attempt to compose a style of play, the art of writing which is almost obsolete. The Poet Laureate himself tried his hand at it, and in Queen Mary turned out a drama which for acting purposes was a failure, and which has since been relegated to a very obscure shelf in the library of the student. When the greatest poet of the times illustrates the impossibility of combining dramatic effect in sonorous verse, is it at all strange that a Wingfield, even though he be the brother to an earl, should meet defeat on the same ground?

The plot of *The Bondman*, from the author's pen, was printed in *The Mirror* last week. It gave promise neither of novelty nor strong interest. There was but one chance of saving it, and that was the probable treatment which it would receive from a writer who, if he had not achieved triumphs in dramatic authorship, had at least acquired a certain fame among the London dilettanti as a persistent contributor to the principal English magazines. *The Bondman* got very badly treated, it transpired. Every act and scene was monotonous, stupid and talky. The central figure, Cade, had but one opportunity for spirited acting, and that was so insignificant that it went for nothing. Conrad made the leader of the Bond a man of lustiness and fire; Wingfield in attempting to depict him as a picturesque, dreamy individual, threw away the key to the sturdy rebel's character. License permits a departure from fact for purposes of dramatic effect; but when an author, as in this case, turns history topsy-turvy for no other reason, it would seem, than to ignore truth and throw into prominence his own fantastic imaginations and pointless inventions, the movement is deplorable. The sentiment of *The Bondman* is thin, and in several instances verges upon the ridiculous. Nothing could be funnier than the scene in the century where Kenneth and Cade exchange patriotic views upon various questions, while the former is engaged in sawing a three-inch iron bar in two, to admit of the latter's escape, which operation is consummated in less time than it takes to put a point on your lead-pencil. At another place a holy Friar descending from the dignified

language of antiquity to the commonplace cant of the modern street Arab, informs the amused spectators that he has been "taken in." But what profit is there in pursuing the subject further? It is unnecessary to employ a big mitrailleuse when a penny gun will demolish the Hon. Mr. Wingfield's play quite as well.

Mr. McCullough played Jack Cade in a quiet, inert way, evidently feeling the inutility of trying to make an impression in a bad part. Edmund Collier was earnest as Kenneth, Frank Lane respectable as Suffolk, and John A. Lane acted the Prior as if he was playing a low comedy role. Kate Forsyth as Mildred looked very pretty, dressed becomingly, and did what she had to do conscientiously. Mrs. Augusta Foster deserves passing praise for Mistress Gwynn.

The Bondman was mounted in miserable fashion, and the stage management was far from creditable. It is not probable that *The Bondman* will remain long in Mr. McCullough's repertoire. It certainly does not deserve a place there.

The San Franciscos are entertaining large audiences this week with their new and mirthful programme. The first part is replete with good things, which cause the heartiest laughter. Billy Birch and Charley Backus maintain their positions among the sable cresset, and are as witty and lively as ever. H. W. Roe, though evincing some cultivation in his singing, has not the most mellifluous voice, and emits his notes as though there was a contention between his epiglottis and palate as to which note should get out first. Stanley Grey sang "Only a Rose" with some delicacy of expression. The bass song, "Rocked in the Cradle of the Deep," was sung by H. W. Frillman with an effect that should entitle him to a position in any first-class opera company. He has a rich, powerful and beautifully-rounded voice. Braham's "Hark! the Drum," was a falsetto effort that was jerky and untuneful. Ricardo apes femininity with laughable perfectness, and his songs and delineations are always enjoyed. Johnson and Powers are noisy and extravagant in their business, although they create much fun. Bob Slavin is irrepressibly droll, and his awkward manners and dry comicities are given with ludicrous effect. Harry Kennedy keeps the audience in a roar with his ventriloquial business. French's banjo solos are entertaining, though we would like to have more playing and less talking to the audience. The bill this week concludes with a comical travesty of Patience, which with some abridgement of chorus singing, and less of the serious business, will be an extremely funny affair. At present it is neither a burlesque nor a comic opera. It should be broad burlesque, as long as it is permitted to interfere with legitimate minstrelsy. The dragoon choruses were well given, and were freely encored. Billy Birch makes an entravagant poet, and does some of his old-time dancing, while Backus, as the gentle Patience, looked nymph-like. Altogether, the performance is a splendid antidote for misanthropy, and everybody so afflicted should go and see it.

Sim's Mother-in-Law at the Park last Thursday night was an instantaneous success. It is the best farcical comedy since Pink Dominoes, and we doubt if a better company could have been gathered together to interpret it. W. J. Ferguson, John Dillon, Harry Lee, E. M. Holland, Nellie Mortimer, Laura Don and Mrs. Gernon made distinct individual hits. A jollier evening cannot be passed anywhere just now than at the Park. The piece is sumptuously mounted, and the business has been good.

Go West on the Emigrant Train was revived at Tony Pastor's Monday night with great success. It is a very clever, funny burlesque, and is done, if anything, in better style than at the old house. The olio is of course as bright and entertaining as usual, for this department is never allowed to flag in interesting features, and Mr. Pastor announces a varied bill for next week and the holidays.

The Snake Charmer will be taken off Saturday night, and Olivette will be put up for a short time. As the only acceptable libretto—Farrier's—is to be discarded, the performance will have to rest upon its musical merits alone.—The Tourists are playing the frivolous comedy at the Windsor this week to large audiences.—The Mighty Dollar, with Florence, continues to draw good houses at Booth's. Mr. and Mrs. F. remain another week.—The World is still popular with the patrons of Niblo's.—Lights o' London is a great go. People are turned away every night.—Fritz Emmet is filling the Fourteenth Street nightly. The popularity of this actor and his piece is unprecedented.—Esmeralda has begun a small boom of holiday business.

—It is stated that W. J. Florence and wife will shortly retire from the stage, and that the gentleman will either seek consular service abroad or build a theatre and devote his time to the management. We do not credit the rumor.

The Musical Mirror.

Boito's Opera, *Meistofele*, is a queer composition. The themes are very slight and unimportant, being notable chiefly for their prettiness than for their strength, and yet they are treated by their author in a pseudo-Wagnerian manner illy adapted to their flimsy texture. It is not given to all men to be great, and when pygmies like M. Boito ape giants like Wagner, the result is apt to be somewhat disappointing. The first act consists merely of a long-winded chorus, after which Meistofele makes his appearance after the manner of "materializing seances" generally, and crosses the scene in bodily presence, but does very little else. The chorus is long and dull, and was badly sung, suggesting lack of proper rehearsal. The second act is a "Kermesse," or merry-making, in which Meistofele begins to raise "hob" and to show what he is made of. Here also the music is uninteresting, and Sig. Novara's singing is "flat, stale and unprofitable," although his acting of the part, taken from a conventional point of view, is very good. He poses and grins, and elevates his eyebrows in true diabolic style, as diabolic style is understood among actors, but his voice is bad, and his style of singing worse. He never seems to hit the precise note he aims at, but goes slipping about like a walnut shell-shod cat upon ice. The third act gives us the garden of Margherita, and is remarkable for a nice quartette, sung by Margherita (Mme. Ferni), Marta (Mme. Lauri), Faust (Sig. Campanini) and Mephis tophelo (Sig. Novara). The music is really pretty, and the performance thereof, save for the lack of voice in Mme. Lauri, which reduced the quartette to a trio and left a sad gash in the harmony, was smooth and pleasant. To be sure, Sig. Novara sang the basso in an undefined key, but we are used to that in Italian opera. In the next act, for some mystic reason unbeknown to us, Margherita changes into Helen of Troy, and cuts up some "didos" in a Grecian costume very hard to unravel—we mean the "didos," not the costume. Then the death of Faust occurs to slow music, and the last act or epilogue winds up with quite the best music in the opera, and with the rare effect of being the best part of the entertainment. The music is, as we hinted before, an attempt to build a pretentious and massive edifice out of toy bricks. There is nothing in the conception of the music to warrant the elaborate treatment it receives; in fact, like all the imitations of Wagner, it is a vain effort to be great without the elements of greatness. Mme. Ferni cannot look like the fair Margherita. Her figure is bad, and her face is Semitic in contour. As a singer she would be above the average but for the damaging effect of that horrible vibrato which mars so many voices now a days, and a certain nasality in the medium register which suggests a wearing-out of the organ. Mme. Lauri, being inaudible, is beyond the reach of criticism. We have always protested against judging of that we have not heard, and as, after strenuous endeavors, we failed to hear Mme. Lauri, save in semi occasional spurts of ventriloquial warbling, we cannot give any opinion on her case. Campanini, as Fausto, sang delightfully, although his voice gives sad signs of wear-and-tear, or something worse. His acting is spirited and good. The scenery was not bad—for the Academy; the chorus was strong, but lacking in training; and the "get-up" of the opera was more that of a dress rehearsal than of a finished performance. Finally, and to conclude, we cannot, for the life of us, see why such weak imitations as the work under consideration should usurp the place of really good compositions, and we stare in wonderment to see people pretend to enjoy a performance in which the only really musical thing is a little duet in the latter part of the opera, which was reduced to a solo at the Academy by reason of Mme. Lauri's utter incapacity; but which, having heard it sung by Minnie Hank and Mrs. Rice-Knox, we can aver to be very pretty and flowing. However, it seems to be the fashion now to admire ugly things, whether in plastic or creative art, and so we suppose the aesthetes admire Boito's music on the same principle that they affect Japanese monstrosities and early English angularities, because "it is the thing to do, you know." Mrs. Von Schuyler Fitz Fogarty, of Fifth Avenue, has been told by some German, whose opinion she defers to by reason of his being a foreigner and vaguely suspected of nobility, that the tummy-tum of Italian music is unworthy the refined taste of a Von Schuyler Fitz Fogarty, so incontinently refuses to enjoy the arias and cabalettes which erst delighted her, and tries to persuade herself that she likes the involutions of the paulo-post-futuro school of music, one of whose exponents is M. Boito.

The second concert of the Philharmonic Society gave proofs, if any were needed, of the wonderful mechanical proficiency of this body of musicians. Nowhere are the mere technical details of performance more accurately perfect; nowhere is to be found a more conscientious set of men in their work; but the inner soul, the delicate appreciation of the true meaning of the composer, is not so evident as the mechanical proficiency. Every one knows how correct is the performance of a well-constructed musical box, but every one knows that the music given forth by it is but the mere shell—the simulacrum of the author's idea—a body without a soul, a plaster cast, not the true statue. So, in a

measure, is the performance of the Philharmonic Society—beautiful but cold. After all, bodies of men take after their leaders. In music as in politics, literature and art. If that leader be a man of vivid imagination and poetic thought, the work of the men under his control will be fervid and soulful; if, on the contrary, he be a man of mechanical mould, precise, accurate, but cold, the work of his followers will partake of his accuracy and frigidity. Theodore Thomas is a man of rare gifts, an accomplished musician, an iron will, in every way a leader among men; but by no means a poet. "A primrose by the river's brim, a yellow primrose is to him—and it is nothing more." He is quick to perceive, and potent to execute all the forms and figures of the music he directs; but of its inner significance he knows but little. Therefore his work and that of the men under his command is apt to be as accurate and soulless as himself. Nevertheless, the performance of the Philharmonic Society is a thing well worthy of attention. No other band has approached it in precision, power, or balance of tone. The full diapason of stringed instruments is wonderful to listen to, and the brass is toned down with the certainty and decision of true power. For these reasons Schubert's pretty Rosamunde music was given without much effect, the performance lacking that delicacy and color that proceeds from the poetic temperament, while Beethoven's Leonora overture, needing mainly power and earnestness of attack, was exceedingly well delivered. Messrs. Brandt and Arnold played Bach's violin concerto accurately and well, and were fittingly accompanied. Rubinstein's symphony having no particular soul to be expressed, but being replete with beautiful forms, was done the utmost justice to; nothing, in fact, being wanting in the number. Sig. Galassi sings the great aria from Wagner's Flying Dutchman as he only can sing it, and was also accompanied by the band wonderfully. Take the concert for all in all, it was an excellent and true performance, but savoring too much of the nature of the orchestration, organette, or musical box, to be called perfect in all senses.

The Giddy Gusher



ADVISES CLARA LOUISE.

A nice old man in Philadelphia was Mr. Whitney the ale builder. He endeared himself to the throats of many of the dear old Quakers, who know a good thing when they drink it. And then Pa Whitney had two sons who endeared themselves to feminine Quakerdom by pleasing exteriors and insinuating manners. One of them married Betty Rigi, sister of the Andalusian Emily, and the other, believing so inestimable a blessing as himself should not be gobbled by one woman, however fair she be, and feeling there was almost enough to go round like a Purcell plum cake, just made a stock company of his charms, and issued scrip to a large circle. Naturally a man's affections when run on the branch plan get him into difficulties. Accidents happen on some of the roads—misplaced switches are not worse than misplaced affections—however well the timetable may be made up. The different trains fail to make the proper connections, a great deal of confusion ensues, and the distracted manager learns that a hot box is not always on the wheels of his rolling stock.

This sort of thing happened to the ale builder's son. A largely interested party was a beautiful young girl who dwelt on the top floor of a Fifth Avenue house, with him in the year '75 (I believe.) The richness of the furniture—the splendor of the lady's dress—was only exceeded by the proprietor's devotion in luxurious extravagance. They occupied these apartments for many months, and then a shadow obscured the sun. A succession of fiery rows made the neighborhood of Twenty-sixth street and Fifth Avenue quite lively.

One evening a prolonged and hysterical war of words and excitement culminated unpleasantly for both of them. The lady had a more than usually bad attack, and the gentleman was more than usually aggravating, and when the poor man had somewhat calmed he retired to a lounge in some ante-room or bath room (so he testified) and dropped off to sleep. From this sleep he was awakened by the unfortunate girl who had a relapse of sentimentality. On her knees she cried and moaned over him, filled

the air with remorse and repentance, asked his forgiveness for her late bad conduct, and finished the scene by shooting herself.

This terrible deed made a fearful experience for the young man, who pulled through the Coroner's inquest with the usual amount of unpleasant exposure, and with an unusual amount of trouble. Thenceforth a woman might be as beautiful as an angel. If she were hysterical she had no charms for Mr. Whitney, and learning that girls over forty were less afflicted by nerves, he has, since the dreadful episode of the Fifth Avenue flat, confined his attentions to young creatures of that age, and led a much pleasanter life of it.

Among the mature little pets of the present century is our Clara Louise. Miss Kellogg and Ma have flirted and gambolled and cooked and sung through most of it fancy free, but here comes the dangerous Whitney; and Clara, like Desdemona, loves him for the perils he has passed, and at last, just when we girls counted on the singer with as great a degree of certainty as we did on Lottie Cushman, or as we do on Susie Anthony, in pops that dreadful man and deprives our ranks of its brightest sister, for he is going to marry her.

It don't seem to me that Clara Louise has given this subject proper consideration. She has had one great trouble befall her lately in the death of Mr. Stebbins. Mrs. Kellogg, before she was Mrs. Kellogg, was Mr. Stebbins' housekeeper, and the dear old gentleman was a father to Clara Louise all her life; gave her her musical education, and with money and influence pushed her through the world quite acceptably. His death must be a great loss; but I'm afraid her marriage will be a greater one.

Mrs. Kellogg is a sort of traveling cook book. I don't believe Whitney can make a plate of soup to save his life. Ma and Clara Louise travel with a gas stove, and in hotel parlors they get up such dinners as make the hotel cooks turn pale to hear of (and the hotel proprietors also).

Adelaide Neilson followed Kellogg in a certain Western city and occupied the same suite of rooms. The first evening of her arrival she let a pet bird loose in the room and it lodged in one of the brocatelle curtains. The fair actress shook the curtain gently to dislodge the bird, when down fell a newspaper bundle. The lady unwound the wrapping, and disclosed about a peck of peelings, potato, turnip, carrot and onion skins, a choice assortment of celery and parsley fragments, and a ghastly bone. A more unpleasant mess for a gilt edged parlor it was hard to imagine. "Why, what on earth can these things be doing in the window-hangings?" asked Neilson of several sitting by. An astute Irish waiter laying the cloth for dinner threw some light on the affair by saying:

"Sure Miss Naleon throws some of the Kellogg livings—we do be thinking the swill is mostly out of the place till wan o' thim bundles turns up in the fireplace, or the pianny tuner fetches wan out of the pianny—but the chambermaid forgot the shakin the curtains this time."

Some inquiries elicited the fact that Mrs. Kellogg would go forth and purchase meat and vegetables, and cook on the marble tables with a wretched gas stove all the food the diva on some occasions saw fit to eat.

About a year after this affair the Gusher was reading Swinburne's latest poem on a Pullman palace car, when her diaphragm filter and thoracic duct became sensible of the presence of gas. She arose and went in search of the escape. In a little compartment called a state-room she had seen Clara Louise, Ma, and a variety of horticultural trophies stowed away; behind this little den, was the corner in which the coal-stove lived. Behold, tracing the gas she came upon a spectacle. The respected Ma had twitched off the top of this stove (it having a funnel-like arrangement for the reception of coal only). From the floral offerings of the brave fair Louise had taken little wires, and there she sat turning mutton chops to the parlor car poker, which afterward Ma lowered down the cylinder stove and coddled over a smoky fire. Nevertheless, the singer sat up with a cracker in one claw and a chop in the other, and made a delightful meal.

Is it likely Mr. Whitney's domestic education is up to this notch? Is it likely he could cook a chop that way? and if he could he has none of the meat-axe ability to defend his culinary achievements that Ma Kellogg possesses. Single-handed she routs hotel-keepers, and on the occasion when the Gusher mildly told her that the top of that stove must go on or the top of some one's head would go off, she picked up a long-handled fork and replied in a way that curdled the Gusher's young blood, and prompted her to put a pinch of the Kellogg black pepper on that open hot stove that sent an entire opera company into hydraulic fits.

Whitney will be a failure I feel convinced; therefore, Clara Louise, reconsider the situation. Do not leave the ranks of the sisterhood. I have long ago forgiven your Ma, and you have no better friend (as long as she don't have to hear you sing) than

THE GIDDY GUSHER.

Pen and Pencil.



Two new plays by a single author in one week are about as many as the body critical of this great and good city can endure. As it is, Lights o' London Monday, and Mother-in-Law Thursday, quite exhausted the band of valiant gentlemen who occupy aisle seats for the express purpose, it would seem, of enabling the better public identification of the asinine authors of what their indulgent employers are pleased to denominate "critiques," which appear of a morning with brays on effrontery in the most conspicuous pages of the daily journals. Indeed, Mr. Sims plays quite knocked them out of gear, and Heaven knows whether they'll be all right in time for New Years calls this season. I liked Lights o' London; it isn't *per se* what may truthfully be called a healthy drama, bubbling over with scenes and episodes and speeches that are calculated to infuse good spirits and vivacity into one's existence, but



Mother-in-Law!!!!!!!

Its a regular old hummer so far as heroic sentiment, pathetic suffering, vice and virtue, are concerned. You can't see the struggle that takes place in the old house in The Boro' without partaking of a certain excitement, and when the downtrodden Harold is pulled up before a Beak and cleared of guilt as clean as a new whistle, your satisfaction for the moment is intense, and "alone worth the price of admission." But Mother-in-Law is a very different sort of affair. The Lights is melodramatic—Mother-in-Law is up in the attic. It's author must have been a dramatic crank at the time he committed this assassination of construction, wit, incident and situation.

Mother-in-Law could be compressed into a one act farce that would play very agreeably



Bound, down! don't like it!

for an hour. The last act, with its peculiar "set," and the complications out of which springs its fun, would answer the purpose very well, with some of the preceding dialogue condensed and sandwiched in at the proper points. As it stands it is too long drawn out. A glass of fine old Irish, without dilution, and dashed off like a quaff from a beaker of old, carries with it a zest and tingle that is exhilarating and delightful, but put the same quantity of liquor into a pint pot, fill the vessel up with selters, and the beverage is quite sickening. So was it

with Mother-in-Law. Mr. Sims started out with a pretty good plan of operations; a plain but comical plot; a number of striking characters, and other essentials which are part and parcel of a successful modern comedy; but he came to grief soon, because he got out his syphon, pressed the escape valve and let the gaseous, dancing selters swallow up the good, steady, reliable old liquor that he used at first, and when the operation is completed only a faint suspicion of the original liquid remains.

The mother-in-law has been a part of the dramatist's stock in trade quite as long as that much-abused female has formed a target for the slings and arrows of novelists, humorists, satirists and paragraphists. She is a figure, if not so antique as the obelisk, at any rate quite as ancient as one of Puck's jokes.



Mrs Pownceby the female detective

The old comedy writers took great liberties with her alleged idiosyncrasies; their successors dallied with her eccentricities, and now she is simmered down by Sims to those terrible elementary proportions by which she is popularly recognized. Through all these changes of *tempora* and *mores* the cast-iron old lady has preserved an immovable front; no matter by what characters she is surrounded, or in what positions placed, her prominent peculiarities have remained the same, for her tongue has not lost its excessive sharpness, her temper its remarkable shortness, her lynx-eye its long-range keenness; indeed she is a creature who was made not for an age, but for all time—past, present and future. The secret of this is that she is a flesh-and-blood being with whom every man, if he has not had a personal experience of her powers of self and foreign government, has at least acquired a more or less intimate acquaintance with her peculiar domestic pre-eminence through observation. He rejoiceth, therefore, when her nature is mirrored on the stage, and it tickles his sense of the humorous to a wonderful degree to be able



A lawyer who lies pretty often to keep the peace

to put a genuine member of the species in an orchestra chair and watch the effect that the imitation mother-in-law has upon the Simon Pure article. For this reason it is next to impossible to write a play with a well developed mother-in-law in it that will fail utterly. She is a life-raft, an air tight, unsinkable concern, that will float a pretty heavy dead-weight.

Unquestionably she buoyed up Mr. Sims' comedy Thursday night. The piece went with a vim, the people laughed till they cried, applauded all the improbable complications, and all on account of the mother-in-law. It is true that a farcical composition has seldom had better treatment than this one from actors, scene painters and manager, but even these capable aids would not have answered had Mrs. McCurtie been left out. Mr. W. J. Ferguson made a hit as Talfourd Twigg, Esq., the dramatic author. But I prefer this actor in bits of character or eccentric roles rather than in light comedy. He possesses the faculty of grasping the germ of an idea furnished by a dramatist, and enlarging upon it to such an extent that it achieves proportions never dreamed of by the author. Essentially a character actor, it is all the more creditable that he hit 'em in a line which decidedly is not his forte. Another success was Harry Lee's Percy D'Almaine. Lee gets one hundred and fifty dollars a week for playing this part, and he ought to do it well for that price. The complete concealment of his identity in voice, gesture and manner was marvellous. Percy is a sassy young man, a cross between a blanked fool and a crank. He is one of those supremely disgusting individuals who inspire a fierce hope in one's mind that he will stab himself with the toe of his pointed shoe. The type was so cleverly drawn by Lee that it received immediate recognition, and the actor achieved as much

of a success as the limits of such a part allowed. John Dillon as the lawyer, John Pownceby, was capital, and his neat little points, sweet little brogue, made quite an irresistible combination. The Holland boys were fortunate in falling heir to the rich talent of their father. They are born comedians, and after seeing E. M. play Major McCurtie with an unction that would have done his parent good could he have come back to see, I heartily wished that this actor and his brother were both located in a good company here. Nellie Mortimer made a typical mother-in-law, coaching, as I have said, the play to a place. Mrs. McT. is one of those delightful females who sit up with Angelina when you're kept out after midnight at a business meeting of the Elks, or watching by the bedside of a dear friend who is troubled with the small-pox; as the hands go slowly but surely round the clock, at regular intervals she loads Angelina with charge upon charge of scold, and when you creep in, with your shoes in your hand, and a mild curse on your lips for the boards of the hall-way that creak ominously as you proceed by a tortuous route to your chamber-door, this verbal powder and shot is discharged at you point blank with disastrous effect, and you retire—as soon as possible—entirely unable to stand behind the defensive breastworks you had been arranging in your muddled brain all the way home. This is the sort of a mother-in-law Mrs. McCurtie is. Laura Don-ued her best at 'ire to play an actress, which wasn't a difficult feat, considering that the charming young lady had only to be herself. Mrs. Geron as Mrs. Pownceby, Marie Chester as Rosa Matilda, and J. T. Burke as Jorrocks, were respectively clever. I must not forget Felix Morris (who was forgotten on the programme). He played the manager of the Frivolity Theatre with an excellent eye to character effect. Indeed, there is great individuality in all the parts



Misther Twigg, Author of Mother-in-law hood

and Mr. Sims should thank his lucky stars that Mr. Abbey was enabled to collect a company which actually improved on the author and made his play a go.

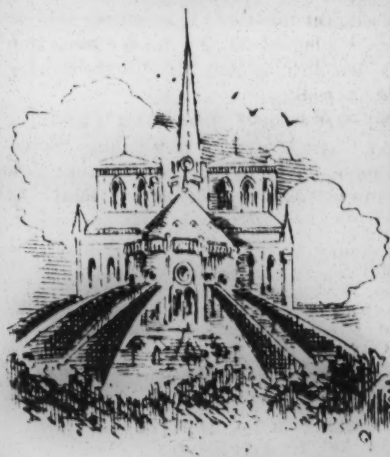
PEN.

Squatter-Sovereignty.

At the Theatre Comique carpenters and painters are busy night and day getting The Major's successor into shape. The daily papers, with one or two exceptions, have given the title of the new piece as Squatter's Sovereignty. We are told by Manager Cannon that this is wrong. It should be Squatter Sovereignty. Ex-Mayor Hall, with his accustomed scholarly discrimination in things theatrical, legal and historical, wrote a handsome letter to Edward Harrigan, the author of the piece, setting the correctness of the latter title beyond the shadow of a doubt. This play deals with the humor and excitement arising out of the eviction of tenants from Shantytown; and also exhibits in a satirical, though harmless way, the foolishness of old country people in introducing native habits and customs into America. The story is evolved from the adventures of a goat which is stolen from Felix McIntyre (Edward Harrigan), an astronomer, who gives observations from the rocks of Shantytown for ten cents a peep. This goat has been stolen by a German millionaire, and one can easily imagine the efforts of the squatters to recover Billy and the war that follows. The stars in the play are a goat, a pig, a donkey, a fighting rooster, Edward Harrigan and Tony Hart (the Widow Nolan). There is not a black part in the play, the trouble this time being limited to the German and Irish elements. A blasting scene will be somewhat startling and realistic, and the transformation from Squatterville to a drawing room in a Fifth Avenue palace will be effected in a novel and artistic manner. The setting of this drawing-room will be the perfection of artistic decoration. All the present company are retained in the new play. It is in three acts and full of boisterous fun. Messrs. Harrigan and Hart expect to wind up their season with this piece. The Major is still doing a paying business.

—Charles A. Davis, formerly manager of Bob Ingersoll, has been added to the advance corps of the Madison Square Theatre management, which now has nearly twenty managers and agents on the road. Haverly's minstrels begin to grow less marvelous as they are steadily approached by the enterprising Mr. Mallory.

What's Going on in Paris and London.



GRAND HOTEL, PARIS, Nov. 22, 1881.

I came over to Paris to dine. You will say it's a long way to go to dinner.

Ecoutez. There are dinners and dinners, hosts and hosts, and I had the honor of dining with M. Arsene Houssaye at his elegant hotel in the Champs Elysees, and meeting several distinguished literary men of whom the whole world has heard. M. M. Alexander Dumas, Camille Doucet, Theodore de Bauville, the poet, Pierre Veron and General Chanzy were among the guests. M. Houssaye is very hospitable and attentive to Americans, and considerably placed me between M. Dumas and Pierre Veron, the latter of whom is considered one of the brightest raconteurs in Paris. My host told me before dinner that, with the exception of Charles Mousset of the *Figaro*, who has a special reputation as a *farceur*, Veron was the drollest storyteller he had ever encountered. And certainly his fund of anecdote and piquant illustration was inexhaustible. He began with the soup, when conversation in a general way languished, and he tossed of his *chasse* of Russian liqueur with a *mot* that made old Camille Doucet shake his venerable sides with laughter. Dumas was grave and argumentative. He asked me several questions about the New York theatres, and I found, like most untraveled Frenchmen, no matter how intelligent and clever, he had a singularly imperfect idea of the capacity and importance of other Atlantic cities. His mind got as far as New York, and he seemed to think of Boston and Chicago as a Parisian speaks of Bordeaux or Rouen—little provincial places where wandering troupes find their way now and then at off seasons. When I told him of the beautiful theatres and opera houses in the cities of the Far West he seemed surprised. He told me that a friend who had traveled in the United States had given him a good account of the manner that plays were mounted at the Union Square Theatre, and he asked me if I had seen Clara Morris; and that his friend had assured him that her talent was Rachel-esque and highly emotional. M. Houssaye, you may remember, was once the Paris correspondent of the *Tribune*, but his letters, though graphic and picturesque, were found too highly spiced and *risque* for the readers of that temperate sheet. When dinner was over the guests retired to a miniature theatre in the upper part of the house, where several actors from the principal theatres performed in a comedietta by the host, entitled *Les Curiosities de Paris*. There was only one female character among the *dramatis personae*, which was played by a charming actress from the *Francias*, Mlle. Rosamond. I wish I dare tell you the plot of this droll little piece, intended, you will clearly understand, for private representation. There were *mots* in it that would make the fortunes of a Broadway theatre if the artists dare utter them, and there was a situation as ingenious as it was suggestive—but there, I must not arouse your curiosity, for, as I tell you, this was an after dinner comedy, and post-prandial comedies, like after dinner stories, must not be too freely written about. Suffice it to say, it was one of those little *bluettes* that no young lady could take her mother to see. M. Arsene Houssaye is a man of fortune and amuses his leisure by writing these *degage* little comedies, and employing artists to interpret them entirely for the amusement of his friends. A number of well-known people, connected with art, literature, the drama, and the press, came to the dramatic representation. There were no ladies at dinner, but the gentle sex—many of them tremendous swells of the Quatier St. Germain, with historic names—and several popular actresses, in exquisite toilettes, witnessed the comedy, and nearly laughed their little heads off at the twinkling warmth and freakish *folatrous* of the dialogue. At the fall of the curtain a sumptuous buffet was established—everybody ate, drank and talked to everybody else, and about midnight Pierre Veron hurled me into his coupe and drove me to an artists' club in the neighborhood of the Parc Monceaux, where we swore eternal friendship over a bottle of the rarest old Richebourg with which I ever irrigated my throttle.

"What became of M. Dumas?" I asked, as we drove along. "He left me immediately after dinner," replied Veron. "He is at work on a piece for the Palais Royal, and to night he'll write half-a-dozen pages. He does his best work when dull fellows like you and I are caressing our pillows. *Bon soir, mon cher*."

And when I reached the Hotel des Etats Unis, in the Rue d'Antin, where I put up,

the tender light of morning was gently announcing itself in my chamber.

I have had a look around the theatres, but there is little to amuse one. The new comedy at the Varieties, *Une Soiree Parisienne*, is a quasi failure. It was written to show off the talents of Madame Tho, but the authors have given her nothing to do except to look fascinating and wear several beautiful and well-fitting costumes, but it did not require two authors to bring that about. The piece is constructed on old lines, without a single new idea except the silly introduction of a female acrobat, a Mlle. Ruer. Fancy an acrobat posturing and posing in a modern comedy of Parisian manners. The public did not jump with it, and when the authors' names, E. Goudinet and E. Blum, were announced, the audience hissed lustily. It's bad enough to introduce live lions and real tigers in a *ferre*, as is done in the *Bleue* on Bois at the Porte St. Martin, but comedy ought to be kept clear of such extraneous interpolations. At Les Nouveantes an opera-bouffe of the usual ineptitude has been produced under the title, *Le Jour et la Nuit*. Up to the present Les Nouveantes, which was opened some five years ago under the management of M. Brasseur, had dealt in reviews, vaudevilles, and other plays of the same light description; now it seems to be devoted exclusively to opera bouffe, as it has entered into a protracted engagement with Marguerite Ugalde, a young cantatrice of talent. That the Nouveantes should give itself up to a still more trashy style of entertainment than before, is a matter of little moment, but that Mlle. Ugalde should have sacrificed herself to opera bouffe, is an error which I cannot help considering as unfortunate. Mlle. Ugalde is the daughter of the celebrated songstress of that name. She has received the most thorough tuition, having been destined by her mother to walk in the paths of honest art; distinction was before her in an elevated sphere; perhaps she found that the road to success appeared too long as it laid before her. At all events, she seems to have preferred assuming the character of a star in a troupe of opera bouffes to remaining in the background for some time longer at the Opera Comique. Fortunately, opera bouffe is now almost dead in Paris, it having sunk into a decline caused by its own rapid feebleness. *Bunt* is a fundamental ingredient; raillery reaches its most vulgar, stupid and offensive stage; in short, an absolute degeneration of taste is made more and more manifest.

It would be impossible to censure my ambitions against this style of entertainment better than by instancing the piece now being given at the Nouveantes, a perfect specimen of its kind in its insanity, in its spiritless, gross clownery, and in the absolute triviality of its music. The libretto is by M. M. Vamboe and Seterrier, two well known workmen in this style, and the partition is by Lecocq. If to composers like M. M. Offenbach and Hervey-Engels of art whose usual spirit and originality found no other vent than in parody, and who were highly interesting until they made a trade of their extravagance—may be charged the first success of opera-bouffe, what is to be said of M. Lecocq, who, with classical tuition, and after achieving popularity with *La Fille de Mme. Angot*, has made no other use of success than to turn out such affairs as his recent offering, *Le Jour et la Nuit*, at the Nouveantes. There is not one original note in the work. The music is as paltry as dull, and as commonplace as the play, which is saying a great deal. Of course the inseparable element of indecency is not lacking, and the dreary tale is all about a Portuguese nobleman who indulges in the filthiest sentiments, and goes through a series of adventures which to my mind are simply nonsensical.

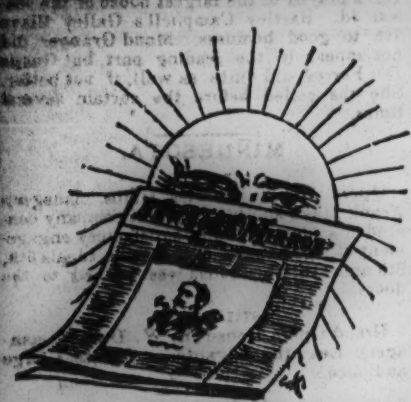
I have just heard from London that Sydney Grundy's play, *Dust*, is only a moderate success at the Royalty, and Gilbert's queer comedy, *Engaged*, is to be played at the Court Theatre on Monday next, with H. J. Byron in Honey's original part. Gilbert directing Byron at rehearsal they say is very funny. The two authors snarl at each other and bandy jests enough to stock an ordinary play. Gilbert is the proud possessor of a Swedish temper, and when Byron "gets his back up" he can rattle off as many bitter things as anybody. I know of. I should like to have attended a rehearsal, and heard a combat of words between these champion wits. When wage fall out honest English is apt to get more than its due.

HOWARD PAUL.

"The Message of the Bells."

To day we present our readers with an original Christmas carol, founded on the grand old tune, "Adeste Fideles," in the same manner as Gounod founded his celebrated "Ave Maria," on the great prelude by John Sebastian Bach. The carol is entitled "The Message of the Bells," and the idea was called forth by hearing the chimes of St. Paul's Church ringing the good old Christmas hymns to the listening crowd some time ago. The piece commences with the carillon or change known to bell-ringers as the "Grandsire Major," treated, however, according to the rules of modern harmony, and, at the words "Peace on earth," falling into the Portuguese hymn, "Adeste Fideles," which is played by the instrument while the voice sings a sentimental counter subject, forming an independent and effective melody.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

NOTICE.

Correspondents will retain their present credentials, and managers are requested to recognize the same until the new form for 1881-82 is prepared, due notice of which will appear in THE MIRROR.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ALEXANDER CAYMAN: New Britain, Conn., 15; New Haven, 16, 17; Newark, 19, 20; Cleveland, O., 26, week.

ARTHUR AND ELLIE UNCLE TOM: Colorado Springs, Col., 15; Georgetown, 16; Central City, 17; South Bend, Ind., 19.

AGNES OPERA CO.: Atlanta, Ga., 15, 16, 17; Rome, 20; Chattanooga, Tenn., 21; Evansville, Ind., 23; Kansas City, Mo., 24, week.

ADRIAN PEXLEY: Williamsburg, N. Y., 12, week; New York City, 19, two weeks.

ADA GRAY: Bloomington, Ill., 15; Peoria, 16; Pekin, 17.

B. MCQUILTY COMPANY: Detroit, Mich., 15, 16, 17; London, Ont., 24; Hamilton, 26; St. Catharines, 27; Rochester, 28, 29, 30.

BAKER AND FARRON: Texarkana, Tex., 15; Little Rock, Ark., 16, 17.

BAIRD'S MINSTRELS: Ashland, Ky., 15; Portsmouth, O., 16; Chillicothe, 17.

BOSTON IDEAL OPERA CO.: Davenport, Ia., 15; Cedar Rapids, 16; Burlington, 17; St. Louis, 19, week; Cincinnati, 26, week.

BOSTON MUSEUM PATIENCE CO.: Boston, 12, week.

BARTLEY CAMPBELL'S MY GERALDINE: Toronto, Ont., 12, week; Rochester, N. Y., 19, 20, 21; Hamilton, Ont., 22; London, 23, 24; Detroit, 26, week.

BOY FOUR CORNERS: Boston, 5, week.

BUFFALO BILL COMB.: Steubenville, O., 15; Johnstown, Pa., 16; Altoona, 17; Philadelphia, 19, week.

CANTLAND-MURRAY COMB.: St. Joseph, Mo., 12, week; Kansas City, 19, week; Topeka, Kan., 26, week.

COL. BOSTON'S HUMPTY DUMPTY CO.: Greenfield, Mass., 15; Turner's Falls, 16; North Adams, 17; Pittsfield, 19; Hudson, N. Y., 30; Kingston, 21; Troy, 23.

CLARE SCOTT COMB.: Augusta, Ga., 15, 16; Columbia, S. C., 17; Charlotte, N. C., 18.

CHARLOTTE THOMPSON: Pittsburgh, Pa., 12, week; Newcastle, 19; Titusville, 20; Franklin, 21; Oil City, 22; Surry, 23; Hornellville, 24; Rochester, 26, 27, 28.

COLLIER'S BARKER'S DAUGHTER NO. 1: Cincinnati, O., 12, week; Xenia, 19; Springfield, 20; Sandusky, 21; Toledo, 22, 23, 24.

COMLEY-BARTON COMIC OPERA CO.: Rochester, 16, 17; Boston, 19, week.

DUFFEE AND BENDISST'S MINSTRELS: Frankfort, Ky., 15; Covington, 16; Greencastle, Ind., 17.

EMMA ABBOTT ENGLISH OPERA: Chicago, 12, week; Milwaukee, 19, 20, 21.

EDWIN BOOTH: Boston, Mass., 12, three weeks.

ERIC BAYLEY'S COLONEL CO.: Philadelphia, 12, two weeks; Washington, 26, week.

EMILIE MELVILLE OPERA CO.: Boston, Mass., 12, two weeks.

EDWIN CLIFFORD DRAMATIC CO.: Aurora, Ill., 19, 20, 21; Detroit, 22, 23, 24; Des Moines, 26, week.

FRED B. WARDE: Montgomery, 15, 16, 17; Macon, Ga., 19, 20; Atlanta, 21, 22, 23, 24.

FAY THOMPSON OPERA CO.: Cairo, Ill., 15, 16, 17; Little Rock, Ark., 19; Shreveport, La., 19, 20; Marshall, Tex., 22; Tyler, 24; Galveston, 26, 27, 28, 29; Houston, 30, 31.

FLORENCE HUBERT: Council Bluffs, 12, week; Lincoln, Neb., 19, two weeks; Omaha, Jan. 3, week.

FRANK MATO: Quincy, Ill., 15; Springfield, 16, 17; St. Louis, 19, week.

FORD'S OPERA CO.: Charleston, S. C., 12, week.

FOREMAN DRAMATIC CO.: Eldorado, Ia., 15; Marshalltown, 16, 17; Des Moines, 24, 25, 26; Pueblo, Colo., 27, 28; Nelson, 29; Oskaloosa, Ia., 30; Ottumwa, Jan. 1, 2.

FRANK DAVENPORT: Washington, D. C., 12, week; New York City, 19, two weeks.

GRAYSON OPERA CO.: Brooklyn, N. Y., 12, week; Philadelphia, 19, week.

GUS WILLIAMS: Lexington, Ky., 23; Louisville, 26, week.

GARDNER'S LEGION OF HONOR: Philadelphia, 12, week.

Geo. H. ADAMS' HUMPTY DUMPTY TROUPE: New York, O., 15; Wheeling, W. Va., 16, 17; Pittsburgh, 19, week; Baltimore, 26, week.

GEMINIVARD: Memphis, 19, week; New Orleans, 26, week.

GELICK'S FURNISHED ROOMS: London, Ont., 15; Ypsilanti, Mich., 16; Ann Arbor, 17; Lima, O., 19.

GREENHILL MY WIFE COMB.: Attleboro, Mass., 15; New Bedford, 16; Lynn, 17; Manchester, N. H., 19, 20; Newburyport, 23, 24; Boston, 26, week.

HALL'S JESSIE WHITCOMB: New Orleans, 11, week; Montgomery, Ala., 19; Atlanta, Ga., 20; Greenville, S. C., 21; Charleston, 22; Richmond, Va., 23, 24; Pittsburgh, Pa., 26, week.

HALL'S DRAGON CHAMBERLAIN CO.: Chelsea, Mass., 15; Lawrence, 16; Newburyport, 19, week.

HARRIS AND THE MAGE: Duke Centre, Pa., 15; Ohio, N. Y., 16; Franklin, 17; Meadville, Pa., 18, 19; Dunkirk, N. Y., 21; Williamsport, Pa., 23.

HARRIS' FAMOUS MINSTRELS: Shelby

ville, Ky., 15; Paris, 16; Clinton, 17; Lincoln, 19; Pekin, 20; Canton, 21; Galesburg, 22.

HERMANN: New York City, 12, week.

HAVELY'S WIDOW BEDOTT: Helena, Me., 15; Jackson, Miss., 16; Paducah, Ky., 17.

HAVELY'S STRATEGISTS: Troy, N. Y., 15; Hartford, Conn., 16; Bridgeport, 17.

HERNE'S HEARTS OF OAK: Lexington, Ky., 15, 16, 17; Louisville, 19, 20, 21; Richmond, Ind., 22; Vincennes, 23; Evansville, 24.

HAGUE'S EUROPEAN MINSTRELS: Indianapolis, 15, 16, 17; Chicago, 19, week.

HAVELY'S MASTODON MINSTRELS: Meadville, Pa., 20; Oil City, 21; Titusville, 22; Bradford, 23, 24; Elmira, 25.

HELEN POTTER'S PLEIADAE: Oskaloosa, Ia., 15; Iowa City, 16; Charles City, 17; Plattsburgh, 19.

HOWORTH'S HIBERNICA: Athens, O., 15; Parkersburg, W. Va., 16, 17; Pomeroy, O., 19; Middleport, 20; Gallipolis, 21; Huntington, W. Va., 22; Ironton, 23.

HARRISON'S PHOTOS: Kalamazoo, Mich., 15; Grand Rapids, 16, 17; East Saginaw, 19; Bay City, 21; Port Huron, 22; Flint, 23; Ann Arbor, 23; Fort Wayne, Ind., 24; Terre Haute, 26.

HYDE AND BERMAN'S MULDON'S PICNIC: New Bedford, Mass., 14; Taunton, 15; Woonsocket, 16; Fall River, 17.

HYDE AND BERMAN'S COMEDY CO.: Mansfield, Ind., 15; Newcastle, 16; St. Louis, 19, week.

JOSPH MURPHY: New Orleans, 12, two weeks.

JAY RIAL'S UNCLE TOM: Boston, 12, week.

JOHN T. RAYMOND: Chicago, 12, two weeks; Lafayette, Ind., 25; Terre Haute, 27; Evansville, 28; Nashville, Tenn., 29, 30.

J. K. EMMET (FRITZ): New York City, 12, two weeks.

JOHN S. CLARKE: St. Louis, 12, week; Indianapolis, Ind., 19, 20, 21; Zanesville, O., 22; Wheeling, W. Va., 23, 24; Philadelphia, 26, two weeks.

JANAUSSCHKE COMB.: Brooklyn, N. Y., 12, week.

JAY SIMMS' COMEDY CO.: Fairfield, Ia., 12, week.

JOHN MCCULLOUGH: New York City, 12, two weeks.

JOHN A. STEVENS: Chicago, Ill., 11, week.

JOE JEFFERSON: Philadelphia, 12, week; Buffalo, N. Y., 19, week; Pittsburgh, Pa., 26, week.

JEFFRIES LEWIS (Two Nights in Rome): Pawtucket, R. I., 15; Fall River, Mass., 16; Newport, 17; Baltimore, Md., 19, week.

KATHERINE ROGERS: Omaha, 12, 13; Atchison, 14, 15; Topeka, 16, 17, 18; Leavenworth, 19, 20.

KIRALTY BROS. MICHEL STROGOFF: Toronto, 12, week; Buffalo, N. Y., 19, 20, 21; Rochester, 22; Oswego, 23; Auburn, 24; Troy, 26, week.

KELLOGG CONCERT CO.: Jacksonville, Ill., 15; St. Louis, 16; Indianapolis, Ind., 23.

LEAVITT'S GIGANTIC MINSTRELS: St. Paul, 15; Minneapolis, 16, 17.

LEAVITT'S VAUDEVILLE AND SPECIALTY CO.: Brooklyn, N. Y., 12, week.

LEAVITT'S RENTY SARTLEY CO.: Columbus, O., 15; Xenia, 16; Springfield, 17; Indianapolis, Ind., 19, 20; Wheeling, W. Va., 21, 22; Steubenville, O., 23; Newark, 24.

LOTTA: Baltimore, Md., 12, week; Washington, 19, week; Cincinnati, 26, week.

LAWRENCE BARRETT: Springfield, O., 15; Columbus, 16, 17; Eufaula, Ala., 19; Selma, 20; Montgomery, 21, 22; Mobile, 23, 24; Galveston, Tex., 26, 27, 28; Houston, 29, 30, 31.

MADISON SQUARE THEATRE CO. NO. 1: New Orleans, 12, week.

MILTON NOBLES: Cincinnati, O., 12, week; Columbus, 19, 20; Newark, 21; Delaware, 22; Springfield, 23; Logansport, Ind., 24; Chicago Grand Opera House, 26, week.

MADISON SQUARE CO. (THE PROFESSOR): Cleveland, O., 12, week; Chicago, Ill., 19, week; Rockford, 26; Freeport, 27; Dubuque, Ia., 28; Cedar Rapids, 29; Davenport, 30; Rock Island, Ill., 31.

MR. AND MRS. W. J. FLORENCE: New York City, 12, week; Jersey City, 19, 20, 21.

MITCHELL'S PLEASURE PARTY: Baltimore, Md., 12, week; York, 20; Wilmington, Del., 21; Reading, Pa., 22; Easton, 23; Morristown, 24; Fall River, 26; Milford, 27.

M. B. CURTIS' SAM'L OF POSE COMB.: East Saginaw, Mich., 15; Bay City, 16; Port Huron, 17; Detroit, 19, 20; Dayton, O., 21; Louisville, Ky., 23, 24, 25; Nashville, Tenn., 26, 27, 28; Memphis, 29, 30, 31.

MADISON SQUARE HAZEL KIRKE: Fort Wayne, Ind., 19; South Bend, 20; Logansport, 21; Crawfordsville, 22; Greencastle, 23; Columbus, 24, 25; Owensboro, Ky., 26; Henderson, 27; Terre Haute, Ind., 29; Vincennes, 30.

MARY ANDERSON: Newark, N. J., 15, 16; Paterson, 17; Albany, 26, week.

MY PARTNER CO. (Aldrich and Parsloe): Buffalo, N. Y., 12, week.

MAIGIE MITCHELL: Titusville, Pa., 15; Bradford, 16, 17.

NEIL BURGESS CO.: Akron, O., 19; Canton, 20; Steubenville, 21; Newark, 22; Columbus, 23, 24.

N. C. GOODWIN: St. Louis, 11, week; Indianapolis, 19, week; Cincinnati, 26, week.

OLD SHIPPLERS (Frank Mordant): Washington, D. C., 12, week; Brooklyn, E. D., N. Y., 19, week; Jersey City, N. J., 26, 27, 28; Paterson, 29; Newark, 30.

ONE HUNDRED WIVES COMB.: Philadelphia, Pa., 19, week.

ONLY A FARMER'S DAUGHTER: Cleveland, O., 12, week; Elyria, 19; Massillon, 20; Canton, 21, 22; Akron, 23.

OLIVER DOUB BYRON: Crawfordsville, Ind., 15; Danville, 16; Terre Haute, 17; Mattoon, 19; Decatur, Ill., 20; Peoria, 21; Jacksonville, 22; Springfield, 23; St. Louis, 25, week.

POWERS' PARAGON CO.: Tiffin, O., 15; Mansfield, 17; Toledo, 19, 20; Adrian, Mich., 21; Detroit, 22, 23, 24.

PATTI CONCERT CO.: Providence, R. I., 16; New Haven, 20; Hartford, 23; New York City, 29.

RICK EVANGELINK CO.: Louisville, Ky., 12, week; Bowling Green, 19; Nashville, 20, 21; Hopkinsville, 22, 23; Clarksville, 24.

ROBSON AND CRANE: Philadelphia, 12, two weeks; Baltimore, 26, week.

ROOMS FOR RENT: Kingston, Can., 15; Belleville, 16; Cobourg, 17; Hamilton, 19; Brantford, 20; London, 21; Detroit, Mich., 22, 23, 24.

REMYNY CONCERT CO.: Auburn, N. Y., 17; Syracuse, 19; Scranton, Pa., 20.

RICK'S OPERA CO.: Utica, N. Y., 15; Albany, 16, 17; Philadelphia, 19, week.

ROSE EYTINGER IN FELICIA: Rochester, N. Y., 15, 16, 17; Batavia, 19.

ROSSI'S PHILADELPHIA, 12, week.

SKIFF'S CALIFORNIA MINSTRELS: New Haven, Conn., 14, 15.

SNEELAKER'S MAJESTICS: Philadelphia, 12, week.

SALSBURY'S TROUBADOURS: Denver, Col., 12, week; Leadville, 19, week.

SOL SMITH RUSSELL: Memphis, Tenn., 15, 16.

SULLIVAN'S BLACK DIAMOND CO.: Sutton, Mass., 15; Blackstone, 16; Franklin, 17.

STRAKOSCH CONCERT AND OPERA CO.: Cincinnati, 12; Indianapolis, 13, 14; Louisville, 15, 16; Nashville, Jan. 1; London, 2, 3; Detroit, Mich., 5, 6, 7.

THE PLANTER'S WIFE: Montreal, Can., 12, week.

TONY DENIER'S HUMPTY DUMPTY: Richmond, Va., 15; Lynchburg, 19; Staunton, 20; Winchester, 21; Hagerstown, Md., 22; Wilmington, Del., 23; Williamsburg, 26, week.

THE VILLAGE: Lebanon, Ind., 15, 16, 17; Frankfort, 19, 20.

T. W. KENNE: Louisville, Ky., 15, 16, 17; St. Louis, 18, week.

VOKES FAMILY: Newport, R. I., 16.

WILBUR OPERA CO.: Auburn, 15; Syracuse, N. Y., 17; Brooklyn, 9, week.

WILLIE EDWIN'S SPARKS: Albany, N. Y., 15, 16, 17; Newburg, 20; Paterson, N. J., 21; Trenton, 22; Newark, 23, 24; Brooklyn, N. Y., 26.

WM. E. SHERIDAN DRAMATIC CO.: Seattle, B. C., 15, 16, 17; Victoria, 19, week; Portland, Oregon, 27, 28, 29, 30, 31.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): The week has been marked by the production of the new blank-verse tragedy, *Pendragon*, by Lawrence Barrett and company. The play is a pronounced success, and it has certainly had the best efforts of Mr. Barrett and his coadjutors. The management of the theatre gave the production an added pleasure through the magnificent scene sets provided. This week, John T. Raymond in *Fresh*.

Grand Opera House (J. A. Hamlin, manager): The initial production of *The Journalist*, erstwhile *The Reporter* revamped, has not raised the enthusiasm of Manager Gardner or his company. The play is a freak, having in its elements of interest, but no features of stability, and is unworthy of the efforts of this good company. The business of the week has been depressingly small. This week, Emma Abbott Grand English Opera company.

Haverly's Theatre (J. H. Haverly, manager): Locke and Blanchett's Emelie Melville Opera company have given a given a good production of *The Royal Middy*, Miss Melville giving a pleasing and vivacious impersonation of Fanchette, and has her efforts aided seconded by the supporting company. This week, *Patience*, *Boccaccio*, *Bells of Corneville* and *Madame Favart*.

Hooley's Theatre (R. M. Hooley, manager): John Sleeper Clarke has appeared this week in *The Militia Major*, *The Heir at Law*, *Toodles*, *Paul Pry* and *Elopement in High Life* to good audiences, giving his celebrated comedy characterizations with much acceptance. This week, John A. Stevens in *Unknown*.

Academy of Music (William Emmett, manager): Charles Foster has presented his drama of *Under Oath* to fair sized audiences. A small but select olio is presented, Ferguson and Mack, the funny rough and tumble artists, are the principal feature. This week *Uncle Tom's Cabin*.

Criterion Theatre (Charles Engle, manager): C. W. Brany in a multitude of characters, stars in his sensational play, *Escaped from Sing Sing*. There is also an olio; business good. New week *Skip*, the New York Fireman.

Olympic Theatre (Z. W. Sprague, manager): The Pathfinders were evidently on the wrong road when they produced *Scraps*. The piece has about as much merit as its title indicates. This week Frank I. Frayne in *The Nihilists* of St. Petersburg and *Si Slocum*.

Lycium Theatre (James S. Edwards, manager): Gives a fine vaudeville entertainment, and is doing a fine business. They put out another big bill of specialty people for this week.

Items: Manager Emmett, of the Academy of Music, has been suffering from a severe attack of bronchitis.—The Florence Gillette company have been rehearsing Hazel Kirke in this city during the past week preparatory to storming the rural regions.—J. W. Randolph is the manager, and the company includes Rose Goodall, Richard Yates, Ed. White, George Buck and others.—Manager Sprague has gradually redecorated the Olympic, and it presents quite an attractive appearance. This house has been closed but one night in three years—the night after President Garfield's death.—Haverly's Theatre has been put into direct connection with the headquarters of the Fire Insurance Patrol.—Fanny Wood has given a pretty and vivacious interpretation of Fanchon during the past week at the National Theatre.—The McFarland Dramatic company has closed its limited season and returned to the city.—Kate Glassford is the star in *Frou Frou* at the Halsted Street Opera House this week.—Adelaide Elliott, who recently gave a new impersonation of Parthena, is organizing another company, to take the road 12th.—The Emelie Melville Opera company will produce *Patience* at the Central Music Hall during Christmas week.—On dit, John S. Clarke has paid Cazaurn \$8000 for his new play.—Annie Louise Cary gave a successful and well-attended concert at the Central Music Hall on last Thursday evening.—Cards are out for the wedding of Grace Hooley, the handsome daughter of Manager Hooley.—Manager Frank Gardner has an offer pending for the production of the *Passion Play* in St. Louis.—The three-act play, by Major A. S. Burt, entitled *Arthur O'Leary*, has been accepted by Frank Gardner. It is a play for eight people, and has some novel incidents, one of which is a scene in a Joss house, introducing twenty Celestials.—(Giovanni Bressan, an artist who has acquired considerable celebrity in reproducing stage beauties in crayon, has just finished a picture of Margaret Matlier, which has been forwarded to J. M. Hill, her manager, for exhibition in New York. Mr. Bressan intends to issue an album of stage beauties, which promises to be one of the most unique collections ever published.—The issue of *Fair Play* is out, bright and breezy.—The managers of *Two Nights in Rome*, now playing in Philadelphia, have sent to Chicago for people. "Frairie actors" seem to be in demand.—Max Platz has made a fine photograph of Barrett as King Arthur.—Maude Granger has cut her connection with the Galley Slave, assigning as a reason that her health will not permit of the fatigue consequent upon a tour of one night stands. It is charged as a more pertinent reason, however, that she has purchased from John A. Stevens the play of *Second Love* in which she intends to star. The strong situation of the piece is decidedly classic. A nobleman marries a poor girl, lavishes his wealth and ruins himself to gratify her whims. Flushed with wine and foolish pride, he one evening makes a heavy wager with his friends that he has the handsomest and most beautifully

formed wife in the country—show up or lose wager. The next morning he realizes his awkward situation. Utter financial ruin stares him in the face. He takes his wife into his confidence, but she objects to the exhibit. He insults and reproaches her with his ruin. She finally consents, and says, "I will exhibit myself to repay you, then we will be quits and part forever." The friends arrive, and a curtain is drawn at the back of the stage, exhibiting the nude form of the wife—that is, as the law permits, clad in tights of shining silk from head to heel, the picture heightened in realism by the radiant glare of a lime light. They then separate and meet in after years.

BROOKLYN.

Academy of Music (David Taylor, manager): Lester Wallace and company gave three performances at this house Monday and Tuesday evenings and Wednesday matinee. The plays disposed of were, *She Stoops to Conquer*, *Old Heads and Young Hearts*, and *Money*. On Friday evening Patti will favor the Brooklyn people with one more of her musical feasts.

Park (Col. W. E. Sinn, manager): Janauschek, with a strong company, is doing an excellent business. Her characterizations for the week are *Mary Stuart*, *Bleak House*, *Mother and Son*, *The Winter's Tale*, *Henry VIII*. Next week, the Wilbur Opera company in *The Mascotte*.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): This week the very funny comedians, Robson and Crane, are amusing large audiences, and in return are tickled with a flood of hard coin; therefore the satisfaction is mutual.

Standard Theatre (Hyde and Behman, managers): *The Strangers of New York* is the title of a sensational drama which occupies the boards at this popular resort.

Grand Opera House (James Vincent, manager): The Grayson Opera company, backed up by the Boston Church Choir Chorus, are playing *Patience* to good business.

Hyde and Behman's Theatre (Hyde and Behman, managers): This week, M. B. Leavitt's Specialty company, which is playing to packed houses. Next week one of the home companies will hold forth.

Item: Col. W. E. Sinn realized at benefit on Friday last, over \$1700. After deducting expenses a nice little bottom will still remain. The benefit was not a charity affair, but a testimonial.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Annie Pixley as *M'liss*, with good support, is the attraction this week, and good business greets her here, as it does wherever she appears.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Sol Smith Russell supported by his own company in *Edgewood Folks* has been playing during the current week to good business. Independent of the opportunities given Mr. Russell for the display of his peculiar talents, the comedy is rather a clever one, and gives each member of the cast a fair chance to do some good acting. Harry Hott, Mr. Enos, Harry Rich and the Misses Bray and Parker are very clever in their respective roles, and deserve special mention.

Of the star (Mr. Russell) it is scarcely necessary to say more than that he has fully sustained his well-established reputation here as one of the most mirth-provoking and thorough humorists on the stage.

St. Charles Theatre (David Bidwell, manager): Baker and Farron closed a successful week's engagement at this theatre 3d. For foreigners, their new play, was presented here for the closing nights. The comedy is a pleasing one, but does not equal in point of attractiveness their older plays. The Comley-Barton Opera company 4th in *Madame Favart* for the first time in this city. The opera has made a decided hit, and large houses have been the invariable rule. The Madison Square company in *Hazel Kirke* 12th, week.

ation of a generous, brave, whole souled sailor was true to life, and an admirable piece of character acting. Hudson Liston gave a well-conceived interpretation of Captain Whitman, the villain of the drama, and the same may be said of Emma Frank as Abigail Coffin. The short role of Mrs. Cherry Jones, a widow, has been written into the play, and has not much bearing on the thread of the story, but it was rendered so well by Maggie Arlington that its brevity is its principal objection. The rest of the company was fair. Business throughout the week was light. Next week, Twelve Jolly Bachelors.

Holiday Street Theatre (Jno. W. Albaugh, manager): Fanny Davenport's engagement last week may be set down as a successful one. In her various renditions she was excellent. She appeared in As You Like It, Macbeth, London Assurance, Oliver Twist, Macbeth, School for Scandal and Cymbeline. The supporting company is all that could be desired, the acting of Charles Fisher, Edmund Tearle and Harry Hawk being especially praiseworthy. Friday night Miss Davenport benefited, and Macbeth was the play. Manager Albaugh assumed the title role, and gave a splendid impersonation of the character. It is a source of regret that his managerial duties are so onerous as to prevent him from appearing oftener before a Baltimore audience. Next week, Lotta.

Ford's Opera House (John T. Ford, proprietor): Professor Conrad Keiser expatiated on the virtues and advantages of his patent umbrella to fair audiences this week. Gus Williams, as the Professor, is very amusing with his German English, and the introduction of his songs and recitations makes the new piece, Wanted a Carpenter, attractive. Thursday and the balance of the week Our German Senator was given. The support is good, especially Dora Stuart as the Professor's wife. Next week, Mitchell's Pleasure Party.

Monumental Theatre (Ad. Kernan, manager): Snelbaker's Majestic Consolidation did a big business this week. The company is a large one, and introduced many novelties in the variety line, the greatest, perhaps, being Lulu, the flying dancer, who has an act which is unique and pleasing. Next week, Novelty Four combination.

Front Street Theatre (Dan. A. Kelly, manager): The stars of the week were Frank Jones and Alice Montague, who appeared in their sensational drama, The Black Hand. Mr. Jones sustained no fewer than six characters creditably, while Miss Montague, who is a pleasing actress, was successful as the heroine. Next week, Sid C. France in Marked for Life and an olio.

Items: James Wilkinson, late of the John E. Owens party, joins the Jase Cooze company next week to do comedy business. The World will be given at the Holiday Street Theatre Christmas week. The advance sales for Lotta are very large. Gill and Sheffer are going to run an Uncle Tom combination during the holidays. Mmes. Marie Gustinger is billed at the Concordia Opera House for 15th, 16th and 17th, giving Boccaccio and Camille. Manager Ford intends giving a pantomime Christmas week, with George H. Adams as clown.

ST. LOUIS.

Olympic Theatre (Charles A. Spaulding, manager): B. W. P. and W. S. Minstrels have not only done an enormous business during the week, but have presented one of the very best minstrel shows ever seen in St. Louis. The four partners are excellent in their specialties, and the vocalism is far above the ordinary run. N. C. Goodwin and Eliza Weatherly, 11th, in Hobbies.

Pope's Theatre (Chas. A. Pope, manager): Steele Mackaye and company returned, 6th, and presented Judge Tourgee's Fool's Errand in dramatic shape. The play is a good one, but the strong Southern feeling in St. Louis is such that it was not received with overwhelming warmth, and some of the strictures upon it in the press were severe. Harry Courtaise, F. F. Mackay and Louise Sylvester had good characters and made the most of them. The mounting was superb. John S. Clarke, 12th.

Grand Opera House (J. W. Norton, manager): The house was packed shortly after the doors opened on the 4th, and The World "caught on" amazingly. Perhaps the promises in advance were too profuse and brilliant, and many went to the theatre expecting too much, but the fact remains that for stage realism it is the blue ribbon specialty, and the drama is a strong and vivid one. J. H. Barnes, who was here some years ago with Nelson, enacted the role of Chas. Hartley with great strength and spirit; he is an excellent actor of the natural school. Russell Bassett was funny as Mr. Jewell, and Thos. J. Martin was fine as Harry Huntingford. Chas. Krone, an old St. Louis favorite, made his reappearance as Bashford, and received a warm welcome. Laura Bascomb as Ned; Miss Sedgwick as Mabel, and Mrs. J. H. Barnes as Mary, were all excellent, and the company was good throughout. The World is on for next week.

People's Theatre (Robertson and Noxon, proprietors): Joe Murphy has been doing a large week's business with Kerry Gow, and the play has been excellently acted. The scenery is very beautiful. Rogers' Comedy company, 11th.

Items: Lizzie Keller, who will sing the soubrette role in Wayman McCreery's opera of L'Africain, at the Bijou Theatre, N. Y., 23d, has gone South on a visit to friends. The World drew \$1700 on its first night at the Grand Opera House. Harry Harwood and wife, nee Libby Noxon, are old St. Louis favorites, and while here with Joe Murphy's company received many attentions from their friends. Eddy Hamilton, door keeper at the Opera House, has been engaged to go in advance of Brooks and Dickson's The World. He has done good work here in the lithograph line. Charles Krone remains with The World. He was telegraphed for from Memphis, and makes the best Bashford the company has yet held. Tom Keene opens at the Grand Opera House, 18th.—Thos. E. Garrett, dramatic critic of the Republican, Grand Exalted Ruler of the Elks in the United States, together with Judge W. C. Jones, representative of the St. Louis Lodge, Jos. Robertson, of the People's Theatre, and W. D. Wetherell left on the evening of the 8th for New York, to attend the annual session of the New York lodge of Elks.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Sol Smith Russell, 2d, to only a fair house, cancelling date for the 3d. Thos. W. Keene from 5th to 7th, to good business; he scored a decided artistic success.

MONTGOMERY.

Montgomery Theatre (J. Tannenbaum, manager): Thomas W. Keene in Damon and Pythias 9th to good business. Mr. Keene

returned by special invitation to play this engagement. Mr. Levick shared as Pythias the applause of the evening.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Anthony and Ellis' U. T. did a handsome business from Nov. 28 to 3d, the receipts averaging \$800 a night; the company was above the average. Baron Seeman, magician, held the boards to fair business week of 5th with his gift performance.

Palace Theatre (Ed. Cluse, proprietor): Business is very encouraging here. Usual variety bill.

Items: A very handsome painting of Richelieu and Julie, by Chas. H. Taylor, of New York city, has been presented to Gov. Tabor by the citizens of Denver, and will be placed in the Opera House.—Fannie Louise writes from New York to encourage Denver creditors, but if the lady will hereafter pass us by, she need not trouble her conscience on past irregularities.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (E. V. Hawes, manager): Kiralfy's Michael Strogoff drew a fine house, 5th. Muldoon's Picnic, 6th, to fair house; entertainment only fair. Royal Hand Bell Ringers, 7th, to an immense packed house at the matinee, and good house in the evening; their manager coolly lectured the audience for not filling the house. The Colonel, 8th, to moderate house.

MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Kiralfy's Michel Strogoff 6th to a \$600 house; Rents' Minstrels 8th to a good Hyde and Behman's Muldoon's Picnic to a \$400 house 10th.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Mlle. Rhea in Adrienne and Camille 6th and 8th to the most enthusiastic audience of the season; if I am not mistaken, metropolitan critics will change their estimate of this lady's ability within a year. Robson and Crane in Our Bachelors and Twelfth Night 9th and 10th.

Grand Opera House (Clark Peck, proprietor): Hyde and Behman's Comedy company in Muldoon's Picnic 7th and 8th to good business. The Kiralfy's Michel Strogoff 10th to very good business.

New Haven Opera House (John N. Near, manager): Eric Bayley and company gave The Colonel 9th and 10th to fair business, and left a good impression.

American Theatre (W. S. Ross, manager): The usual variety show to good business.

Items: The Parlor Opera House draws many to its variety and illusion entertainment.—Manager Near's stock company will open June 2, if not a week earlier. Miss Cummings and Frank Roche in leading roles. Mrs. Tannehill will probably be first old woman. Mr. Near has secured Mr. Waas, late leader of Carl's Orchestra, for this house.

WATERBURY.

Opera House (Jean Jacques, manager): Hyde and Behman's Specialty company 6th gave a fair entertainment to a good audience. Rents' Minstrels 6th to good business; performance rather weak. The Royal Hand Bell Ringers 8th gave a very pleasing performance.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Kiralfy Brothers' Michel Strogoff 9th to fair business.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Mary Anderson last week as Juliet, Parthenia, Evadne, Julia, Pauline, and Galetta and Berthe. Berthe, the daughter of Roland, is a beautiful play, and Miss Anderson played to great advantage. Fanny Davenport opens in As You Like It 12th.

Ford's Opera House (John T. Ford, manager): Mitchell's Pleasure Party in Our Gobblins to slim business last week. Frank Mordant in Old Shipmates this week. Theatre Comique (Budd and O'Neil, managers): This week, Gregory Brothers Comedy and Specialty company.

Items: Little Concert company to small but appreciative audience at Lincoln Hall 5th.—Blanche Roosevelt's concert at same place 12th promises to be a great success.

GEORGIA.

AUGUSTA.

Augusta Opera House (N. R. Butler, manager): Ford's Comic Opera company had a good matinee with Patience 3d, and Billie Taylor evening to a good house.

ATLANTA.

De Give's Opera House (L. DeGive, manager): Ford's Comic Opera company 6th, four nights to packed houses; Clarice Scott opened 9th in Lucetta Borgia, Leah the Forsaken 10th, and Camille to big business matinee of 10th.

Nevin Opera House: Claire Scott 7th and 8th in Leah and Camille to fair business.

ILLINOIS.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Rice's Evangeline, 7th, to only a fair house. Frank Frayne in St. Slocum, 9th, to good business.

FREEPORT.

Wilcox's Opera House: Anthony and Ellis 7th to good business. John A. Stevens in Passion's Slave 5th to a very small audience.

PARIS.

Opera House (L. A. Shoff, manager): Simmons and Mower's U. T., 7th, to good house; performance good.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Helen Potter's Pleiades had rather a good attendance 6th.

Item: Work on the new opera house is going steadily forward.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Fay Templeton in The Mascotte 6th to good house. Fay is quite a lively and pleasing artiste, and is ably supported by the company. Rial and Draper's Uncle Tom 8th to crowded house. The company is of only ordinary merit.

Item: Dr. Marks has gone to Chicago to attend a meeting of Illinois Opera House Managers.

ROCKFORD.

The Opera House (J. P. Norman, manager): Leavitt's Gigantes 5th; houses good. John A. Stevens in Passion's Slave 7th to a small house.

SPRINGFIELD.

Chatterton's Opera House (J. H. Free-

man, manager): Fay Templeton, in The Mascotte, 8th, to good business.

Adelphi Theatre (W. H. Laird, proprietor): No new arrivals. Business for past week light.

Items: Englehardt's Whale is on exhibition at Illinois Central Depot till 10th, then goes to Decatur.—The new storm front in the Opera House entrance is quite an improvement.

INDIANA.

INDIANAPOLIS.

Turner's Hall (Abe Turner, manager): Hi Henry's Minstrels 10th to a crowded house, every seat being sold before the doors opened.

PORT WAYNE.

Academy of Music (John Scott, manager): Rice's Evangeline 6th to a fair house; failed to satisfy the friends of the old combination.

INDIANAPOLIS.

Opera House (J. B. and George H. Dickson, manager): Ada Gray combination in East Lynne 6th and 7th to fair business; Genevieve Ward in Forth Me Not balance of week to good business. It will cover all necessary comment in saying Miss Ward is the best of her class that has appeared in this city so far this season.

Park Theatre (J. B. and G. H. Dickson, manager): Stanley's Evangeline company in Evangeline and Babes of the Wood 9th and 10th. The company present Evangeline in a very fair manner, but the rendition of Babes in the Wood was intolerable.

English's Opera House (Will. E. English, manager): Haverly's New Mastodons 5th and 6th to large business; a very poor minstrel entertainment. The balance of the week was filled by the Indianapolis Light Infantry in Pirates of Penzance to very large houses.

Zoo Theatre (C. T. Gilmore, proprietor and manager): A good variety show was given the last week, and business continues to be large. The coming week Herald's strong attraction of a variety cast.

KOKOMA.

Opera House (H. E. Henderson, manager): Heywood's Mastodons 7th to good business. The company, though fair, is not what it is advertised—a minstrel company.

LA FAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Frank I. Frayne and troupe gave a fair entertainment to moderate business 9th. Rents-Santley company to big business 10th.

LA PORTE.

Opera House (Huntsman, Lay & Co., proprietors): Duprez and Benedict's Minstrels 7th to a splendid business; the company gave an ordinary performance.

Item: Prof. Harry French will lecture for Y. M. A. 13th.

CONCORD.

Concord Theatre (L. M. Clark, manager): Heywood's Mastodons drew a big house 6th; company very poor.

RICHMOND.

Phillips' Opera House (N. J. C. Watts, manager): Ada Gray in East Lynne to \$240 6th. Frank Frayne in the sensational 6th; business good. The Banker's Daughter paid us a visit 7th.

SOUTH BEND.

Good's Opera House (Mills and Price, managers): The Galley Slave company 6th. Maude Granger was so advertised, but she failed to appear. Gussie DeForest played her character with equal force. John Thompson 6th to a poor house.

TERR HAUTE.

Opera House (H. M. Smith, manager): Rents-Santley Novelty company 9th to a large audience. Ada Gray in East Lynne 10th to a large and appreciative audience.

VINCENNES.

Green's Opera House (Wm. Green, manager): Ada Gray in East Lynne to paying business.

Item: Mr. Watkins, of the Ada Gray combination reports that he hasn't had a losing night since leaving New York.

IOWA.

HURLINGTON.

Grime's Opera House (R. M. Washburn, manager): Fay Templeton Opera company 2d and 3d in Mascotte and Olivette to \$750; excellent company, and a delighted audience each evening.

Items: Frank Skiff is painting the scenery of the Grand Opera House. This work was credited to Frank Cox in last issue of THE MIRROR which is a mistake. Mr. Cox painted the scenery in the Grimes.—Manager Geo. Duncan, of the Grand, left for New York Monday last.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Kellogg Concert company 5th to a crowded house. The audience were not particularly pleased with the vocalization and thought the company either indifferent to Western appreciation, or could do no better. Let us be charitable, and think it was the latter. The high reputation of Miss Kellogg and Bignoli led the audience to expect a great treat, but we could discern nothing extraordinary in the efforts of either. Herr S. Liebling is a splendid pianist, and was appreciated. The Carl-Land-Murray company to a splendid business last week. Booked: Leavitt's Minstrels 19th; Salsbury's Troubadours 31st.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Katherine Rogers 2d and 3d to light business; good entertainment, and deserving of better patronage. Frank Mayo 6th and 7th to good houses.

DUBUQUE.

Opera House (Duncan and Waller, managers): Edwin Clifford's Dramatic company in Ingomar, East Lynne, etc., 5th to 10th to fair business.

PORT MADISON.

Concordia Hall (Charles Doerr, manager): S. Draper's Uncle Tom's Cabin to a very large audience Nov. 30, but all went home disappointed, the performers being a bad one, and the performance worse. When will these Uncle Tom inflections cease?

IOWA CITY.

Opera House (John Coldren, manager): Anthony-Ellis Uncle Tom 3d to a crowded house. Slayton's Jubilee Singers 6th to good business.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Katherine Rogers in Clarice 6th to a fair and highly pleasing audience.

KANSAS.

LAWRENCE.

Clara Louise Kellogg at Topeka (Crawford's Opera House). This talented artiste failed to visit Lawrence. However, an excursion was made to Topeka to accommodate our music-loving people.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Paine-Broccoli Opera company played Fanchette and Toymakers of Nuremberg 2d and 3d and matinee to good business; company very good. Clara Louise Kellogg in grand concert 8th to crowded house. Salsbury's Troubadours in Patchwork 9th drew a large audience.

TOPEKA.

Crawford's Opera House (L. Crawford, manager): Clara Louise Kellogg 9th to large audience. Salsbury's Troubadours 10th to a large house.

KENTUCKY.

PITTSBURG.

Col. Robinson's Humpty Dumpty 7th to a big business; show poor. Hazel Kirke No. 4 to a big house 10th.

LEXINGTON.

Opera House (R. B. Marsh, manager): Collier's Banker's Daughter 6th to extraordinarily large audience. Haverly's Mastodons followed to large business.

LOWELL.

Huntington Hall: Norfolk Jubilee Singers 11th pleased a large audience.

Music Hall (Simons and Emery, lessees): The Knights in Baron Rudolph 13th.

PARIS.

Opera House (J. Z. Croston, manager): Langdon and Allison's Swift and Sure troupe 9th to a well filled house, and gave general satisfaction.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Healey's Hibernian Minstrels 6th to fair business. Robson and Crane in Sharps and Flats 7th to good business. M'lie Rhea in Adrienne 8th to good business. Robinson's Humpty Dumpty 9th to fair business. Rents' Minstrels 10th to good business.

WALTHAM.

Music Hall (R. B. Foster, manager): Prof. Townsend, psychologist, 6th to 10th to good business, and is booked for 13th, 14th and 15th. George Riddle in readings 8th. Items: Theatricals are decidedly quiet. Rumford Hall has been transformed into a skating rink.

MAINE.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Closed.

City Hall: The Hutchinson Family to a large house; John L. Stoddard inaugurated a course of lectures 9th to a packed house. Item: Manager Curtis is at home again.

MASSACHUSETTS.

NEWBURYPORT.

Our City Hall was opened 5th the first time for over six months. Chas. H. Thayer and company playing Little Emily to a crowded house; the company being only fair the play was not very well received. Col. Robinson's Humpty Dumpty troupe to an immense business 6th.

Item: Theatrical managers who have seen our City Hall since its remodeling say it is the best in any city of our size.

TAUNTON.

Music Hall (A. B. White, proprietor): Charles L. Howard and a company of very bad actors in Mrs. Joshua Whitcomb, 7th and 8th, to poor business.

WORCESTER.

Boylston Star troupe 5th to fair business. Robson and Crane in Sharps and Flats 6th to full house. Kiralfy's Michael Strogoff 8th to light business; entertainment fair. Mlle. Rhea as Camille 10th. It is but justice to the lady to say she was only fairly advertised, which was the cause of her playing to a small audience.

Mechanics' Hall (W. A. Smith, secretary): The Arbuckle Concert company in the Union Lecture Course 6th to a full house. Mr. Arbuckle having been a former resident here, met with a warm reception.

MICHIGAN.

BAY CITY.

Westover Opera House (Clay & Buckley, managers): Nat Goodwin and Eliza Weatherly gave excellent entertainment 5th, playing Hobbies, to about half a house; excellent performance. Adams' Humpty Dumpty 7th to crowded house. Emma Abbott and company sang The Chimes of Normandy 8th to an excellent business. Our managers guaranteed her a \$1000 house both in this city and East Saginaw, and their hopes here were more than realized.

Item: The wife and little daughter of the popular comedian, Owen Fawcett, are visiting friends in our city.—The item in your last issue relative to the marriage of our genial manager, Joe Buckley, caused the gentleman some uneasiness, also the cause of considerable comment from our local press. It was entirely unfounded, he not seemingly being interested in the matrimonial market at present.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Emma Abbott Opera company first three nights of past week to large houses. G. H. Adams' Humpty Dumpty last two nights and matinee of the week. This week nothing is offered owing to both The Professor and Rhea having cancelled for unknown reasons.

Whitney's Grand Opera House: The Harrisons in Photos was the attraction the first four nights of the week. Maggie Mitchell last two nights and matinee to splendid houses. Her new play, The Little Savage, is not destined to be a popular one. It is a sort of hodge podge of comedy, opera bouffe and farce stewed together.

Park Theatre has done finely with the Dash combination.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Mr. and Mrs. Nat Goodwin in Hobbies 6th to full house; Adams' Humpty Dumpty company 8th, good house. Emma Abbott English Opera company 9th to the best house of the season.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): George H. Adams in Humpty Dumpty 6th to \$630; Nat Goodwin and wife played Hobbies 7th to fair business.

Items: Sam Harrison is here in the interest of the Harrisons.—The reserve sale for Abbott now reaches \$750.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Collier's Banker's Daughter No. 2, 5th, to big business; company fair. Harrison's Photos are well billed for 15th. Item: At a meeting of the stockholders it was voted to call the new opera house the Academy of Music.

LANSING.

Buck's Opera House (M. J. Buck, manager): Collier's Banker's Daughter company

No. 2 played to the largest house of the season 3d. Bartley Campbell's Galley 7th to good business. Maud Granger did not appear in the leading part, but Gussie De Forrest did quite as well, if not better. She was called before the curtain several times.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Frank Mayo and his excellent company concluded a successful and satisfactory engagement of eight nights 3d. Boston Ideal 5th, 6th and 7th; the house was packed to the doors.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Leavitt's Gigantes 6th to a large audience.

MISSOURI.

ST. LOUIS.

Mosart Hall (William Macdonner, manager): Fay Templeton played 5th to one of the largest and most elegant audiences of the season.

ST. JOSEPH.

Tootsie Opera House (C. F. Craig, manager): Hoy and Hardie combination in Child of the State and Diplomacy 2d and 3d to good business; company first-class. Kellogg Concert company 5th to an overflowing house, excellent entertainment. Salsbury's Troubadours in Patchwork 7th to large business.

SOUTH DAKOTA.

Smith's Opera House (George T. Brown and Company, managers): Frank Cotton and company closed a very successful week's engagement, 10th.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Harts, magician, Nov. 26, with a gift show; good houses for five nights. Clara Louise Kellogg gave a concert 3d to the largest audience of the season; receipts \$1,100. Hoy and Hardie in Child of the State and Diplomacy 5th and 6th to good business. Katherine Rogers opened in Clarice 7th to very slim business; company poor.

Items: Kellogg occupied a private hall at the Harts entertainment 3d, and her appreciation by loudly spoken words and generous hand-clapping to the advantage of the audience.—The Kellogg

The Usher.



Send him who can! The ladies call him, sweet—
—LOVE'S LABOR'S LOST.

George Clarke's encounter with Frank Gayler last week on Union Square was a very foolish piece of business. Charles Gayler and Mr. Clarke had been fighting a duel in the newspapers for a fortnight previous, and legal proceedings had been commenced by both parties. This was all legitimate enough, but it should not have led to a street brawl, which, of course, brought more or less discredit upon the profession as well as the parties concerned. There is only one excuse for a man's getting mixed up in a fist fight, and that is when he is insulted or struck by a loafer. Now, neither Mr. Gayler nor Mr. Clarke belong to this class of humanity, and there wasn't, therefore, the slightest justification for the row. The time is long past when men settled their disputes after the manner of prize-fighters, and adjudged the merits of their controversies by the strength of their arms and the quantity of black eyes and bloody noses they were able to inflict. Somehow or other society has reached that point at which the only weapons a gentleman has any right to employ are the tongue and the pen, and the use of these should be governed by the principles of decency and self-respect. If, however, there are still some people who are not satisfied with the scope which these means of warfare allow, by all means let them go out into the country and have it out; or better still, lay in a good stock of dynamite bombs, and leave their last wills and testaments before they depart from town. Thoughtful professionals can only deplore such display of brawn and brawling as that which startled the frequenters of the Square last Thursday afternoon.

A correspondent who occasionally drops an amusing letter from Strasbourg, Alsace, has sent me another funny clipping from that remarkable newspaper, the *Affiches de Strasbourg*. Like the story I printed some months since in this column about some singular interpolations at a Chicago performance of the Two Orphans, this information was published by the French editor in all seriousness. Translated, it reads as follows:

"Everyone knows that a Claque exists in the Parisian theatres, whose business is to applaud the plays and the actors. A work published by M. Victor Couailhae, entitled 'La Vie au Theatre,' lets us into the secret of certain world-famed successes. Here is the fixed rate for the different kinds of applause:

Ordinary applause.....	5
Prolonged applause.....	15
Prolonged and noisy applause.....	20
Three rounds of applause.....	25
Simple recall.....	25
Unlimited recalls.....	50
For appearing horror struck.....	5
Murmurs of affright, done as if the power to applaud were lost.....	15
Applause at first adverse and afterwards favorable, as if public opinion were friendly for a cabal to success.....	32
A moan, followed by applause at the end of a scene of murder.....	12 1/2
Sardonic laughter.....	5
Ordinary laughter.....	5
Bursts of laughter.....	10
Exclamations: "Oh, how laughable!"	
"Isn't it nice?" etc.....	15
Superlative exclamations: "It is simply magnificent!" "It is unequalled!" etc.....	20

In regard to the phrases that one sometimes hears on leaving the theatre: "What a fine troupe!" "How evenly excellent the company is!" "It is better than at the Theatre Francais!" "What a skillful director is M. X—!" M. Couailhae assures us that they are the outcome of one of the clauses of a bargain drawn up between the manager and the leader of the claque."

A well disciplined force of this character might be employed by Manager Duff on piece work with profit to his persistently unsuccessful establishment—payment, of course, to be strictly in advance.

The Dramatic Thieves.

THE MIRROR's work of unearthing the dramatic thieves who are pilfering the productions of others and presenting them for their own gain, seems to be prolific of good results, and one by one the pirates are disappearing. Several new cases have come to our notice. A correspondent writes us that one J. J. McCready is playing Hazel Kirke in Wisconsin and other Western States without the consent of the owners, and has also pilfered

Milton Noble's play of The Phoenix, which he plays under the title of Euchre. Some of the Western managers have refused to recognize his applications for dates.

Another troupe that is depicting the woes of Hazel Kirke without proper warrant is called the Sterling Comedy Company. A consumptive rendition of the play was given at Owego, N. Y., last week, and at last accounts they were storming the neighboring towns. The enterprising manager dubbed the piece Mabel Heath, and this is a transcript of the cast: Mabel Heath, Miss George Gardner; Sadie Milton, Miss Ida Carpenter; Norton Heath, Mr. Thomas Brown; Frank Lawton, Mr. R. C. Gardner; Ferdinand Simpkins, Mr. J. G. McDowell; Denny, an Irish servant, Mr. Jas. Ryan.

THE MIRROR's Ottawa (Can.) correspondent speaks of a company—undoubtedly the same—as follows: "Thomas Brown, alias James H. Keene, and a snap company, presented Mabel Heath, a bad plagiarist of Hazel Kirke, to empty seats 9th and 10th. This is the same Keene (now calling himself Thomas Brown) who barnstormed Canada last season with a 'snide' Hazel Kirke company."

Another play-stealing company is called the Richmond company, and is now playing through Louisiana. Hazel Kirke and other popular successes are being nightly produced.

A troupe called the McFarland and Gilbert combination, have been barnstorming in Michigan, in Joshua Whitcomb, The Banker's Daughter, etc. They were stranded, however, a few days ago.

The Emma Leland combination is also playing Hazel Kirke out West. We have a programme before us, sent by our Ottawa (Iowa) correspondent, in which the title and characters are given with supreme effrontery.

Another Hazel Kirke party, with May Roberts as the heroine, is playing the Pennsylvania towns. They started out from Buffalo.

W. N. Smith, with "a large and powerful company of leading people," as his circulars say, which are heralded as the Madison Square Dramatic company. They are now barnstorming in New England, giving such pieces as East Lynne, Two Orphans, Jane Eyre, and Frou Frou. We published this party two weeks ago.

Manager J. R. Spackman, of the Hamilton (Canada) Opera House, writes THE MIRROR: "Will you quietly sit on them (the pirates) again, and effectively? You are conferring a blessing on us provincial managers. Keep it going. Give us the Black List, and I for one will second your endeavors with a vim."

Eric Bayley also writes as follows: "Allow me to heartily congratulate you on your just and energetic efforts to put a stop to the system of piracy. You are conferring a great boon on authors and proprietors of plays, which deserves every eulogy."

Our correspondents have taken a lively interest in this matter, and through their knowledge of the nefarious business, and with the assistance of provincial managers, we propose to continue the hunt till none remain.

A Square Man.

On Tuesday J. M. Hill celebrated his birthday very quietly at the Union Square Hotel. During the evening a MIRROR representative encountered him, and sat down for a pleasant anniversary chat. The conversation very naturally began with a question regarding Mr. Hill's age.

"I don't believe you can guess my age," said the manager, looking at the reporter with a pair of frank, twinkling blue eyes, that are a fair index to the placidity, good humor and honesty of purpose which characterize the whole conduct of the man.

THE MIRROR man viewed Mr. Hill critically for several moments, and then ventured to say that the object of his speculation was forty-one years old.

"No, you're wrong."

"Forty-five?"

"No."

"Forty-nine?"

"No."

The reporter was afraid to go any higher, and confessed his utter inability to hit the mark nearer, and gave the problem up in despair.

"I am thirty-four to day."

This was a startling revelation to the writer, who, judging from Mr. Hill's success in the theatrical business, had only been prevented from setting him down as a modern Methuselah by the personal appearance of the gentleman, which is that of a comparatively youthful man. Considering his years, he is probably the most remarkable manager in the country. His sagacity, shrewdness, honor, modesty and conscientiousness, allied to great financial resources, have built him up a reputation which may be contemplated with just pride by the profession and the amusement-going public, as well as himself. He was the first prominent manipulator to discover that the business of a dramatic company could be conducted on purely commercial principles, and he was also the pioneer in giving this theory a profitable application. Up to the time of Mr. Hill's advent in the profession, managers generally had openly pooh-poohed the idea of casting aside the loose and careless methods of transacting their affairs, which seemed to have been ingrafted by custom and general

consent. They had their own peculiar plans of action, that differed completely from the means employed by men engaged in outside trade. With utter disregard for consequences persons who stood in high credit and renown among their associates and with their patrons took upon their shoulders financial responsibilities and incurred serious obligations which, if called upon, they were quite unable to fulfill and satisfy. In other words they were speculators, honest enough in intention, but able to discharge their liabilities only in the event of success. If they succeeded they paid; if they failed they could not pay.

In consequence of this, the people with whom they dealt took reasonable advantage of their position. Actors engaged with them for large salaries; proprietors and directors of theatres exacted heavy rents or sharing terms; printers and lithographers charged fifty per cent. more than the current prices for their wares. Briefly, the manager encountered all the disadvantages, annoyances and over charges attendant upon the doing of business without capital. If he was fortunate everything went smoothly, but—and this was oftener the case—it his calculations miscarried, actors, printers and other creditors were the losers.

J. M. Hill entered the profession in a very different fashion. He had amassed a large and independent fortune, and enjoyed a fine income from a lucrative outside business. He thought that a theatrical company could be run with the same system, regularity and arrangement as any other venture, and he did not see why all the fairness and honor that characterize mercantile undertakings should be left out of theatrical management. Unconsciously J. M. Hill was a reformer.

Beginning operations with a shrewd purchase he started in favorably, and immediately set to work to prove the truth of his theory. He bought printing and paid for it in advance, the surprised printers gladly taking off their additional fifty per cent. on these terms. He laid his plans with the precision of a military chief; mapped out his route, studied the country, its financial condition in localities, its worth for the attraction he had in hand. His company traveled in a style befitting gentlemen and ladies, whose convenience and comfort was worthy of consideration; they were made to feel a self-respect and pleasures of breathing an atmosphere of refinement and good taste to which they were not accustomed on the road. They learned that Mr. Hill's word was as reliable as a United States bond, and that he regarded them not as so many cattle, but as artists and human beings. They appreciated this, and their manager was not disappointed in them.

After this, Mr. Hill added All the Rage and Deacon Crankett to his care. In each case he has pursued the same frank, honest policy, appreciating the value of advertising and the power of cash business. The prosperity which followed was but a matter of course. Next season, Margaret Mather will be brought out as a legitimate star by Mr. Hill and her first appearance in Chicago will be an occasion of considerable importance, and the brilliant young lady's success is next door to a certainty.

Referring to Miss Mather, the reporter inquired of Mr. Hill respecting her progress.

"She is studying continually," said he, "and the improvement will be very noticeable when you hear her recite again. I have got an idea that I believe is original: I shall send Miss Mather to Rochester, Buffalo, Cleveland and Pittsburgh, for one week in each place, where she will rehearse daily with Mr. Buckley, of the Crankett party, who is to be her Romeo next year. Then she will come back to New York and rehearse the scenes of the play in which Friar Laurence is introduced, and become familiarized with those scenes. The actor who will play the Friar, in all probability, is with the All the Rage company. After that she will rehearse the scenes in which the nurse appears. The nurse will be Mrs. Carrie Jamieson, now of Wallace's company. By this means, and with the employment of scenery and the other auxiliaries of a regular performance I believe Miss Mather will make her debut with as much practice to aid her as if she had been acting Juliet steadily for two seasons. She has originated much new business, and from first to last it will be a representation entirely unrestricted by the confines of custom and tradition. She has been studying with an Italian music teacher to develop certain tones of the voice that needed modulating. The teacher said to day that she never heard a purer, more sympathetic or better controlled vocal organ than Miss Mather's."

"There appears to be some dispute about the lady's place of nativity. Louisville claims the credit."

"So I understand, but Detroit was her birthplace. Louisville has sent many clever actresses upon the stage—it has honor enough already."

"And you're not forty-one?"

"No."

"Nor forty-five?"

"No."

"Only thirty-four?"

"Only thirty-four."

"Good night." The reporter left, hoping Mr. Hill will celebrate a half hundred birthday, and congratulating the profession mentally upon its possession of a representative manager with the truth, skill and honorableness of J. M. Hill.

Professional Doings.

—Miss Rhea is playing to good business in Boston.

—New York has at present every kind of amusement in full blast but a circus.

—John A. Ellsler, manager of the Pittsburgh and Cleveland theatres, is in town.

—Many clergymen attended Joe Jefferson's performances in Brooklyn last week.

—John A. Jennings will be a member of the company supporting Modjeska next season.

—Manager Haverly is negotiating with the Wilbur Opera troupe for a trip to Europe.

—Our provincial friends seem to be tiring of Humpty Dumpty and Uncle Tom inflections.

—John J. McNally has become business manager of the Annie Pixley M'iss combination.

—The Tourists in a Pulman Palace Car will be at Haverly's Fourteenth Street Theatre in January.

—The Wilkinsons will have a new play next year, called Priscilla, of which Edwin H. Locke is the author.

—The San Francisco Minstrels are rehearsing a new afterpiece, which will be given to the world soon.

—Leslie Gossin is talking of starring next year in a new piece called Right of Way. Next "star" to the front.

—Frau Elmenreich, a German actress, will make her debut in America at the Germania Theatre early in January.

—Adam Forepaugh has opened an office at 1205 Chestnut street, Philadelphia, which is headquarters for his several shows.

—Mr. Snyder, step-father of Emeline McElville, was killed last week by an explosion of the gasometer in Baldwin's Theatre.

—E. L. Walton is highly spoken of for his acting of the part of Judge Merrybone in Geo. S. Knight's play of Baron Rudolph.

—John T. Dickson, of the firm of Brooks and Dickson, has taken a six weeks' management of Curtis' Sam'l of Posen company.

—Sol Smith Russell is again on the road, having recovered from his serious illness, which necessitated a temporary rest on his part.

—Rit Rankin, one of the three Rankins, well-known in the variety profession, died of consumption at Columbus, Ohio, this week.

—Hon. Lewis Wingfield personally supervised the rehearsals of his play of The Boudman. Perhaps that is why it went wrong.

—Charles A. Wing, the agent of Hague's English Minstrels, is now in the thirty-first year of his connection with the amusement business.

—Manager Hall, of the Lyceum Theatre, Philadelphia, says he will revive Pinafore for his holiday attraction. Bring forth the royal gun.

—The Elks has a gorgeous time Sunday night. Garrett, of St. Louis, and Wallis, of Philadelphia, were among the newspaper delegates.

—Josh Ogden writes that Buffalo Bill played in Steubenville, O., to \$740; the largest house the new theatre there has held since it opened.

—G. S. Paxton, of the George S. Knight company, has been engaged by Wallace to appear in Youth, when that play is produced late in the season.

—Amy Lee was attacked by a bad cold in Crawfordsville, Ind., and her opera party had to lay by for a couple of weeks. They play in Detroit December 19.

—The Audran Opera company will play at the Bijou until about the middle of January, when they start out for a protracted tour, singing The Snake Charmer.

—Al Hayman is now in charge of Haverly's Fifth Avenue Theatre. A telegram from Charles Andrews at San Francisco reports a pleasant journey thither.

—L'Afrigue, a new comic opera by Wayman McCreery, is, according to that gentleman's statement, to be produced at the Bijou Opera House—when, echo answers.

—Raymond Holmes is talking of going out as a star next season in the piece he secured of Gunter. He is negotiating with John Warner to take charge of his business.

—Dr. Hooper is suffering from a severe attack of malaria. He was obliged to give up his position with the William Stafford company on this account some weeks ago.

—The price of seats for the Messiah, at Music Hall, Cincinnati, has been fixed at \$2.50. Adelina Patti, Annie Louise Cary and Myron Whitney will participate.

—The rumor of Lillian Claves' separation from the Only a Farmer's Daughter company is untrue. She is playing with the party to crowded houses in Cleveland this week.

—J. H. Haverly made Miss Ober, the manageress of the Greek play which is to be given at Booth's in January, a large offer for a half interest. The offer was declined.

—Charles Schultz, representing the Germania Theatre, San Francisco, left for that city yesterday, having secured Madame Geisinger for a season on the Pacific coast.

—Harry Crisp has been suffering with a very severe cold of late, but one would never detect it in his admirable impersonation of Sir Clement Huntingford, in The World at Niblo's.

—Three attempts have been made this season to start a variety theatre in Manchester, N. H., but the inhabitants are too utter ly aesthetic to patronize them; hence, three failures.

—The Byrne embezzlement case came to the surface at the Jefferson Market Court last Thursday, and was adjourned until Wednesday next. Nothing of importance was developed.

—Joe Levy, manager of Felicia company, writes that L. J. Loring will remain with him for the present. He has been discharged twice, but the matter has been patched up both times.

—The new oil town of Richburgh, N. Y., is now included in Wagner and Reis' circuit. The theatre will be opened by Hill's All the Rage to-morrow evening. Louis F. Baun is the manager.

—J. B. Saeger, one of the firm of the Muscatine (Iowa) Amusement Circle, writes us that S. E. Daniels has no connection with that firm, although he has represented himself as belonging to it.

—Manager Charles Frohman reports the Haverly's Mastodon Minstrels as playing to the largest business ever known in Pittsburgh. Notwithstanding great opposition and stonage of the street cars, the Mastodon is a hundred away.

—Doe Rhea, the famous dancer, who has been ill at Pittsburgh, has been ordered as to be able to move on Saturday.

—Rose Coghlan has a poor part in Youth, but a very good one in The Money Spinner. She has a new dress for the opening scenes in The School for Scandal, which was built by Patti's Farnian modiste.

—James Niles, of Hyde and Robman's Specialty company, on account of ill-health, has been compelled to cancel his engagement and go to Florida. Charley Reed, the California minstrel, takes his place.

—May Davenport will retire from the company of her sister, Fanny Davenport, to enter the matrimonial state with Willie Seymour early in January. Mary Shaw, of the Boston Museum, will take her place.

—Claude Duval has again been put in rehearsal at the Standard Theatre, so that when Patience shows weakness a new piece will be ready. It is expected that Claude Duval will be next season's opening piece.

—John Merritt, of Merritt and Adams, specialty artists, and a brother of Alice Oates (Watkins), was married December 5, in Cincinnati, to Bertha Walby, a song-and-dance artist performing at the Vine Street Opera House.

—Clara Louise Kellogg was banqueting in St. Joseph, Mo., last week, and presented with a floral lyre by the Haverly Glee Club, a local organization. Clara has been getting scorching, however, by some of the Western critics.

—Tenny Hilliker, the little lady who plays Ned in The World at Niblo's, deserves a word of encouragement. She is clever, and plays the part very nicely, which is certainly unusual considering that it is her first effort on the boards.

—The Hanton Lane will be at Niblo's Garden after this week, and Haverly's New Patience company will appear at the Metropolitan Casino for a three weeks engagement, after which Haverly's European Minstrels will be the attraction.

—J. J. Sullivan, whose dangerous illness was announced, writes to friends in this city that the rumor of his death has been exaggerated. He has been greatly exaggerated. He is now at San Antonio, Texas, and will join the Haverly-McKee Rankin early in March.

—Our correspondent at Denver writes that Governor Tabor, the owner of Tabor Opera House in that city, has decided to put \$2,000,000 into a theatre in New York City to be built next season, and to be the finest structure of the kind on the continent.

A pantomime called Robinson Crusoe is to be produced at the Drury Lane Theatre, London, Christmas week. Similar to the one with the London production, Charles Hartman will bring the piece out at Niblo's Theatre. Pity it couldn't have come in at Christmas.

—Helen Vincent is studying at the leading dramatic and lyric academy in Paris, and M. Requin, one of her preceptors, says she has a splendid future before her. Miss Vincent is accompanied by her mother. A letter recently received says she is making rapid progress in her studies.

—Charles Bush, one of the Bush Brothers, of Edward Clifford's Dramatic company, died at his home in Wisconsin on the 24. Both brothers took a severe cold at Rochester, Minn., and in the case of Charles it developed into pneumonia. The other brother is still prostrate at Portville, Iowa.

—Miss Eugenie Legrand acted the sleep-walking scene of Lady Macbeth on Friday last at the Park Theatre, Brooklyn, for Col. Bunn's benefit. Her performance was marked by a strong yet not overdone reading of the character, and impressed the audience deeply. Although French, Miss Legrand pronounces English like one "native and in the manner born."

—Crisie McHenry, sister of Nellie McHenry, of Salisbury Troubadours, died suddenly of heart disease at Denver, Col., last Sunday. There was no performance in consequence the next night, and the troupe attended the funeral in a body. Miss McHenry was with Joe Emmett last season, and later with M. B. Curtis, in Sam'l of Posen, and was quite a favorite sobriquet. She was recently married.

—Jennie Yeamans is organizing a company to take the road with her new piece of Popsy. She will start out about the holidays. Last week Miss Yeamans received an offer from an English manager for three seasons in England, at a salary of \$250 a week; which she declined, preferring first to test the appreciation of her own country regarding her abilities. She is reported to have got substantial financial backing.

—Managers Miles and Collins, of Cincinnati, are waging active war through the columns of their local journals concerning the forthcoming appearance of Maria Geisinger at their respective houses. Miles calls the attention of the amusement public to the fumes of beer and odor of bad cigars pervading Heck's, and Collins retaliates by announcing that the accomplished artist will appear in no Cincinnati theatre save Heck's in opera. Printer's ink is being recklessly spilled in these animosities of theatrical management, and the end is not yet.

—Henry Sutton is the name of the chairman of the directors of the London Alhambra, and when the manager that he worries out of office retires, he fills up the void and receives a salary until the directors insist on appointing a new manager. We hear from London that during the occupation by the Alhambra company of Her Majesty's Theatre, Sutton put the entire troupe on half salaries, some of the ballet receiving only ten shillings a week. Sutton was formerly a pawnbroker in Piccadilly, and he has evidently introduced some of the traits of his class into the management of the Alhambra.

—The papers regarding the Little Corinne case, in which the S. P. C. C. and Mrs. Jennie Kimball Flaherty have been contesting for the possession of the child, Corinne, were taken by Judge Donohue of the Superior Court Tuesday last, and decision reserved. The case has become a test one, and hereafter will be used as a precedent when similar cases are tried. Wednesday morning the clerk of the Court was reading a number of decisions made by Judge Donohue, and by some oversight the decision was announced at that time, which was two days before the proper legal announcement should have been given. Judge Donohue was much provoked at the error, which excited a great deal of merriment among the legal brethren present.

The decision gives the child Corinne to the custody of its original guardian, Mrs. Jennie Kimball Flaherty. The case of contempt of court against Mrs. Flaherty is still pending, and as the contempt alleged was committed by abducting the child, it will probably be some time before the matter is decided.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

throughout. A large force are now employed night and day, and work on the interior is being pushed forward with all possible speed. This house will be opened to the public on the 19th by Maggie Mitchell, three nights.

OWEGO.

Academy of Music (W. B. Phelps, manager): Hyde and Behman's Muldoon's Blunders to a full house 9th; an excellent variety performance. Eli Perkins in a lecture 10th.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): The Sterling Comedy company played Hazel Kirke 6th poorly to good house. It was hard to recognize the drama as that played at the Madison Square, N. Y.

FOUGHKEEPSIN.

Collingwood Opera House (E. B. Sweet, manager): Hyde and Behman's Muldoon's Blunders 5th to fair business. Mme. Janauschek 10th to only fair business.

ROCHESTER.

Corinthian Academy of Music (Arthur Leuchford, manager): Aldrich and Parsloe in My Partner 8th, 9th and 10th to fine business.

Grand Opera House (Jos. Gobay, manager): Willie Ecowin's Sparks were greeted with fair houses 8th, 9th and 10th.

STRACON.

Grand Opera House (P. H. Lehnen, manager): The week was opened with Neil Burgess as Widow Bedott to large business. My Partner was given in good style 6th and 7th to good business. The Frog opera did fairly well, both as to business and otherwise, 8th and 9th. Hyde and Behman's Muldoon's Blunders did an immense business 10th. The Bordeaux Sisters are excellent in their parts, as are the rest of the company.

Items: C. P. Phillips, head usher, who, owing to the death of his mother, has been missed for several days, has the sympathies of his many friends in his great loss.—Manager Lehnen was recently presented with a very handsome large-size photograph of Bertha Welby. It makes a very attractive addition to Phil's already large art gallery.—Manager Lehnen's U. T.'s C. are still in the West doing good business.

TROY.

Griswold Opera House (S. M. Hickey, manager): Rose Eyring 5th, 6th and 7th to fair attendance, as also Annie Pixley the last three nights of week ending 10th.

Rand's Opera House (Preston and Powers, manager): Closed the past week, and no announcements.

Grand Central Theatre (C. S. Gray & Co., manager): A large variety company appears nightly to good attendance.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Haverly's Statisticians to a fair house 8th; performance very good. Geo. F. Rowe as Micawber in Little Em'ly 9th and 10th to poor business.

OHIO.

CANTON.

Opera House (Louis Schaefer, proprietor): Haverly's Statisticians to a fair house. McAuley's Uncle Dan'l 10th to an immense house.

Opera House (L. G. Hanna, manager): The Professor 12th, week.

Academy of Music (John A. Ellsler, manager): Hague's Operatic Minstrels 5th, 6th and 7th created a genuine sensation here, and were favored with good houses. Their first part is a musical gem, comprising a selection of comic solos and ballad music, rendered by voices of rare quality with the support of a first class orchestra. Collier's Banker's Daughter combination filled out the week to fair attendance. Adele Belgarde plays Lillian in a mechanical fashion. Joseph Whiting seems thoroughly at home as John Strebelow. W. S. Daboll is a splendid Carolee, and Archie Cowper a manly Harold. This week only a Farmer's Daughter.

Items: Local concerts and amateur entertainments are now all the rage.—Adele Belgarde displays some gorgeous costumes in The Banker's Daughter.—The Sunday Leader of Dec. 11 says: The New York Mirror, Harrison Grey Fiske, editor, one of the best of the dramatic papers, will come out on the 22d as the CHRISTMAS MIRROR, with special features, such as stories of professional people, pictures, and cartoons, a supplement in nine colors with a handsome chromo lithograph, etc.—Theodore Thomas' orchestra Jan. 3 at the Tabernacle.—Prof. Abt, Mable Leonard, Gallagher and West, Nettle Weston and Melrose Sisters at Comique 12th.

COLEMAN.

Grand Opera House (Col. Theodore Morris, manager): J. Z. Little in Against the World played to fine business 5th, 6th and 7th. The scenery is good, but the company and play are rather inferior. Hague's Minstrels had crowded houses 8th, 9th and 10th. Comstock's Opera House (T. A. Comstock, manager): Genevieve Ward had an excellent house 5th. House closed balance of week.

Items: Hague's advertising giants created much amusement on the streets here by their "immense" awkwardness.—W. H. Loft has gone to New York, it is said, to assist Harry Frillman of the San Francisco in organizing a Patience company. He will act as chorus director and first tenor.—Whiting Allen, formerly Commercial correspondent here, is Claire Scott's business agent.—Rit. Rankin, one of the Three Rankins formerly with Tony Pastor, died of consumption at the residence of his brother on North Fourth street.—A. N. Barney, representing J. H. Haverly, will be in the city several days last week to see if a station could be established here for the Grand Circuit.

DAYTON.

Music Hall (Chas. D. Mead, manager): Genevieve Ward in Forget-Me-Not 7th to a fair house. Amateur Musical Club 9th to a good house. Buffalo Bill 10th to standing room only.

Items: Masonic Hall is open for some attraction.

MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): Julia A. Hunt in Florine 5th and 6th to light business, but gave general satisfaction, her support being excellent.

SPRINGFIELD.

Grand Opera (Samuel Waldman, manager): Genevieve Ward in Forget-Me-Not 6th to a large audience; Buffalo Bill in Prairie Wolf 8th to a \$740 house.

Items: Nella F. Brown in dramatic readings 9th to a fair audience.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): The Harrisons in Photos 9th and 10th to only moderate business. Barney McAuley is billed for the 12th. The Toledo Press Club will give their first annual entertainment 18th.

Adelphi Theatre (Fred. McAvoy, manager): The Adelphi did a fair business last week.

WOOSTER.

Quimby Opera House (C. M. Yecum, manager): J. M. Hill's All the Rage 3d to a fair house. Loftus' British Blondes 6th; very poor show and greatly disgusted house. Madison Square Hazel Kirke 7th to good house. Concert by Jean Wallace 8th.

Academy of Music (J. B. France, manager): No show the past week.

XENIA.

Buffalo Bill played here to a \$500 house 9th. His show is full of blood and scalp-raising, Indians, war whoops, and other not very exalting adjuncts.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Hazel Kirke 6th to good business. B. McAuley 8th to good business. J. M. Hill's All the Rage 9th to small house.

PENNSYLVANIA.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Wilbur Opera company in The Mascotte to good business 5th. Milton Nobles held the boards 6th and 7th, producing Interviews and The Phoenix to small houses. Dartley Campbell's My Geraldine and Matrimony 9th and 10th.

Gem Theatre (M. J. Cain, proprietor): Harry Miner's Comedy Four closed good week's business 10th.

DANVILLE.

Opera House (Frank C. Angie, manager): Thorne Jordan combination in Led Astray and Camille, 7th and 8th, to medium business, deserving of much better houses.

KRIE.

Park Opera House (Wm. J. Sell, manager): Wilbur Opera company in The Mascotte, 6th, to standing room only. Gulick's Furnished Rooms, 7th; bad show to very bad business; week closing 10th, with Bartley Campbell's company in My Geraldine to good business.

KASTON.

Opera House (W. M. Shultz, proprietor): Rice's Opera Comique company in Patience drew a large audience, 6th. Only a Farmer's Daughter, 9th, to a fair house; Lillian Cleves and Bertha Welby made a splendid impression.

HARRISBURG.

Opera House (H. J. Steel, manager): Jeffreys Lewis in Two Nights in Rome 7th to a good house. The Professor 8th to a full house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Grover's Humpty Dumpty company gave a good show to fair business 5th. Two Nights in Rome 6th to good house. The Professor delighted a good-sized audience 7th. The McGibney Family drew a full house at low prices 8th. Maha's Opera company did a very fair business 9th in Boccaccio.

MAHANOA CITY.

City Hall (C. Metz, proprietor): Several fine companies booked for the month of January.

Item: Gus Sharpie (of Sharolie and Wade, instrumentalists and comedians) was married here 8th to Mattie, daughter of our honored townsman, R. R. Lee, proprietor of the Grant-Iron Works.

MEADVILLE.

Opera House (H. M. Richmond, manager): Madison Square Theatre company No. 2, in Hazel Kirke 5th, to a \$500 house. Gulick's Furnished Rooms gave a queer performance to a moderate house 6th. Bartley Campbell's My Geraldine attracted a fair audience 7th.

NEWCASTLE.

Opera House (R. M. Allen, manager): My Geraldine, 6th, to good house. B. McAuley, 7th, to good house. Milton Nobles in Interviews, held the boards, 9th, to a good audience. By request he remained over and played The Phoenix, 10th, to a full house.

Item: The orchestra at this house still continues to cause untold suffering to the audiences.

NORRISTOWN.

Norristown Music Hall (Charles Holmes, manager): Hermann 5th to a full house. Will Grover's Humpty Dumpty 7th to a poor house. The McGibney Family 10th to fair business.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): B. McAuley as Uncle Dan'l 6th drew a fair house; Wilbur Opera company in Mascotte 7th to large audience; Milton Nobles in Interviews 8th to small but well-pleased audience.

READING.

Grand Opera House (Geo. M. Miller, manager): The Professor was well received 5th by a large audience.

Academy of Music (John D. Mishler, manager): Mahu's Opera company in Boccaccio 7th to a large house; Jeffreys Lewis in Two Nights in Rome 8th acquitted herself creditably; Mahu's Opera company in The Mascotte 10th to fair house.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Emily Jordan combination 5th and 6th to light business.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Grover's H. D. 12th.

Shoemaker's Opera House: Sig. LaCardo, magician, gave an entertainment 8th, 9th and 10th to good business.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Rice's Opera company played Patience to a large audience 7th; Mahu's Opera company appear here 12th.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Gullick's Furnished Rooms 5th was a very poor performance. They still advertise Patti Rosa, as a member of their company; the lady is not with them.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): My Geraldine to good business to an appreciative audience.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): The immitable Lotta in Bob 5th filled this house to its fullest capacity; the receipts were \$741. Lotta, in her new character, takes off the romping schoolgirl to perfection. Support good. Alex. Cauffman in

Lazare 10th to good business; performance good.

FAWTCCKET.

Music Hall (S. F. Fick, manager): Closed since 30th ult., and will remain so until 17th, when Jeffreys Lewis comes in Two Nights in Rome.

PROVIDENCE.

Opera House (George Hackett, manager): Alex. Cauffman and company appeared in Lazare 5th, three nights, to only fair business. Lotta followed, three nights and matinee, to immense business. Two Nights in Rome 12th, 13th and 14th, with Jeffreys Lewis as the stellar attraction, will be given.

Low's Opera House (William H. Low, Jr., manager): The Grayson Opera company came to grief here on Thursday of last week, after struggling for three nights with the opera of Patience. It was too much for the company's calibre. The Mascotte was given Thursday, when Mrs. Carter (the only redeeming feature of the whole company) refused to appear unless arrears of salary were paid, and left for home. Miss Holman poorly occupied Mrs. Carter's place, and Mr. Low closed the house on Friday. Nothing announced for this week.

Theatre Comique (Hopkins and Morrow, managers): The regular company return this week, and, with the usual number of specialty people, will give the usual good show to the usual good business.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John M. Barron, manager): Closed the past week. Chas. E. Ford's Comic Opera company 12th for one week.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Rents-Santley Novelty company 5th and 6th to good business. Denman Thompson 7th, week, to good business.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Denman Thompson as Joshua Whitcomb, 5th and 6th, to large audiences. Rents-Santley troupe, 7th, to large house of males.

TEXAS.

DALLAS.

Grand Opera House (A. Meyer, manager): Fred. Ward and company played Damon and Pythias 5th to \$500 house. He is highly appreciated in this vicinity.

Craddock's Opera House (L. Craddock, manager): Haverly's Widow Bedott company played 6th and 7th to excellent houses.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Rooms for Rent to full gallery, and small orchestra 3d, Annie Pixley in M'iss to fair business 5th.

VIRGINIA.

DANVILLE.

Opera House (Cattin and Ficklin, managers): Charlotte Thompson in The Planter's Wife 5th to a large house; performance gave much satisfaction. Signor Boeco's Magic Gift entertainment 9th, 10th and 12th to large business; performance quite ancient.

Item: Isadore Davidson, of Planter's Wife combination, says he will star next season in a comedy entitled Poor Grif.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): The Planter's Wife, with Charlotte Thompson as Edith, played 7th to large audience. Jarrett and Rice's Fun on the Bristol 9th and 10th to good business.

PETERSBURG.

Academy of Music (John B. Ege, manager): Little Concert company 6th to good business. Charlotte Thompson in The Planter's Wife 8th to a packed house. The company is a strong one, and gave general satisfaction.

RICHMOND.

Theatre (W. T. Powell, manager): Mitchell's Pleasure Party, 5th to 8th, to light business. Charlotte Thompson, 9th and 10th, to large houses.

Opera House (A. B. Duesberry, manager): The usual variety performance to large audiences.

WEST VIRGINIA.

WHEELING.

Opera House: The Professor, 9th and 10th, to the best business of the season.

WISCONSIN.

BELLOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Smith Uncle Tom's Cabin 2d to crowded house. Boston Ideals 6th to good business.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): The Boston Ideal Uncle Tom 3d to good business. John H. Stevens' Passion's Slave 6th to fair business. Anthony-Ellis Variety company 8th to big business.

Items: C. H. Smith's Uncle Tom, billed for 12th, has again canceled.—Manager Moseley has gone to Chicago to attend the special meeting of the Illinois Opera House Managers' Association.—Myer's Opera House, which heretofore has rivalled a refrigerator in temperature, is to be heated with steam.

MADISON.

Opera House (George Burroughs, proprietor): John A. Stevens in Passion's Slave to a poor house 5th. The play was indifferently received. Mr. Stevens was not with the company. Sam'l of Posen to a fair house 6th.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Leavitt's Giganteans 5th and 6th to fair business. The performance is an indifferent one. Sam'l of Posen 7th to 10th to crowded houses.

Academy of Music (Henry Deakin, manager): The Muldoon-Whistler combination attracted a large crowd. The Oneida Indians did not show up 4th.

CANADA.

BROCKVILLE.

Opera House (Geo. T. Fulford, manager): Geo. F. Rowe as Wilkins Micawber in Little Em'ly, 5th, to fair business. Mabel Heath combination, 6th, to poor house.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Planter's Wife 7th to good business.

ness. Rice's Opera company in Patience 8th to "standing room only. Hick's Georgia Minstrels 9th and 10th drew fair matinee houses.

LONDON.

Grand Opera House (C. J. Whitney, manager): This house closed the past week. B. McAuley company 19th.

Holman Opera House (George Holman, manager): Holman Opera company in Billee Taylor 6th to good business.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Planter's Wife 5th; a satisfactory performance to good business.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rice's Opera company in Patience 5th to 7th to "standing room only." Remainder of week, The Planter's Wife combination to well filled houses; play good.

Royal Opera House (J. C. Conner, manager): Georgia Colored Minstrels 5th to 7th to very fair business. Gulick's Furnished Rooms 8th to 10th to good houses.

Always Refreshing.

A delicious odor is imparted by Floreston Cologne, which is always refreshing, no matter how freely used.—Com.

Elegance and Purity.

Ladies who appreciate elegance and purity are using Parker's Hair Balsam. It is the best article sold for restoring gray hair to its original color, beauty and lustre.—Com.

A Varied Performance.

Many wonder how Parker's Ginger Tonic can perform such varied cures, thinking it simply essence of ginger, when in fact it is made from many valuable medicines which act beneficially on every diseased organ. See other column.—Com.

NEW YORK AMUSEMENTS.

Madison Square Theatre,

24th St. and Broadway.

DANIEL FROHMAN, Manager

EVERY EVENING AND SATURDAY MATINEE

ESMERALDA.

By MRS. FRANCIS HODGSON BURNETT.

Standard Theatre.

BROADWAY AND 32d STREET.

Proprietor and Manager, WM. HENDERSON

Original and only authorized version.

R. D'OYLY CARTER'S OPERA COMPANY
Messrs. W. T. Carleton, W. Hamilton, L. Cadwallader, A. Wilkinson, W. White and J. H. Ryley.

Meadames Augusta Roche, J. Edmonson, R. Chapelle, Alma Stanley and Carrie Burton,
INGILBERT AND SULLIVAN'S
NEW AESTHETIC OPERA,
PATIENCE,
PATIENCE.

EVERY EVENING AT 8:15, SATURDAY MATINEE AT 2:15.

Abbey's (New) Park Theatre.

"The handsomest theatre in the metropolis."

Lessee and Manager, Mr. HENRY E. ABBEY.

EVENINGS AT 8:30.

Mr. George H. Sims' new comedy

MOTHER-IN-LAW.

A Comedy in a Comedy.

Seats can be secured in advance.

Metropolitan Casino,

41st Street and Broadway (late Metropolitan Concert Hall).

E. G. GILMORE, Lessee and Manager

Last nights of

HANLON-LEES

in

LE VOYAGE EN SUISSE.

Monday Dec. 19, J. H. Haverly's Opera Comique Company in Gilbert and Sullivan's famous Esthetic Craze, PATIENCE.

Booth's Theatre.

MR. JOHN STETSON, Proprietor and Manager.

Every evening at 8; Saturday matinee at 2.

LAST SIX PERFORMANCES

of the favorite artists, Mr. and Mrs.

W. J. FLORENCE,

in

MIGHTY DOLLAR

SATURDAY EVENING, farewell performance

TICKET-OF-LEAVE-MAN.

Monday, Dec. 19, THE VOKES FAMILY.

New Theatre Comique,

128 and 730 Broadway, opposite New York Hotel.

HARRIGAN & HART, Proprietors.

JOHN E. HARRIGAN & HART, Manager.

In Edward Harrigan's new comic play,

THE MAJOR.

New music by Brahms.

MATINEES TUESDAYS AND FRIDAYS.

San Francisco Minstrels.

BIRCH and BACKUS' OPERA HOUSE,

Broadway and 29th Street.

MANAGERS' DIRECTORY.

The attention of Agents and Managers is called to the following cards. They represent the leading theatres, hotels, bill-posters and ex-pressmen of the respective cities and towns indicated.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LO-
cated, everything new, all modern improve-
ments, including passenger and baggage
elevators, gas, steam, &c. Every room heated
by steam. Special rates to the profession.
NEEDHAM & FURMAN, Proprietors.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FUL-
FORD, Manager. Seating capacity 1000. Com-
plete in all its appointments. Rent or share
to first class combinations.

CHILLICOTHE, O.

MASONIC HALL, PHILIP KLEIN, Man-
ager, in Cosmopolitan Circuit, centrally lo-
cated, 19 sets of scenery, set stuff. Only first-class
companies need apply. Entrance, ground
floor.

PHILIP KLEIN, Bill Poster and Manager
of Masonic Hall. Show, commercial paper re-
ceived in advance. Work done promptly.
Opposite Post-office.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE grand
opening, unavoidably delayed, which will
throw the opening to about Dec. 1. I will re-
ceive applications for the opening, also for
dates later, from first-class companies. No
finer theatre in the South. Seating capacity,
800. Population, 6000. Situated 45 miles south
of Nashville on the L. N. and Great Southern
R. R. Address, H. P. SEAVY, Manager.

DES MOINES, IOWA.

MOORE'S OPERA HOUSE, W. W.
MOORE, Manager. Seating capacity 1,800;
centrally located; no low-priced shows ad-
mitted; do our own posting and own prin-
cipal boards in the city. Most popular house.

ABORN HOUSE, HUBLEY & VAIL, Pro-
prietors, Court avenue and Fourth street.
Rates, \$2.50 and \$5 per day. Special rates to
the profession.

INDIANAPOLIS, IND.

JOHN EDWARDS, BILL POSTER, con-
trolling the largest prominent Bill Boards in
the city, including the largest Board in the
State, enclosing the State House Grounds.
Orders by mail promptly attended to. Office
at Daily Sentinel Office.

KOKOMA, IND.

OPERA HOUSE, H. E. HENDERSON,
Manager.
Best show town in the State for its size;
population, 1000. Fine Opera House furnished
with all modern conveniences; seating ca-
pacity 800.

LANSING, MICH.

BUCK'S OPERA HOUSE, M. J. BUCK,
Manager, now open for dates. Will rent the
house or play first-class combinations on
shares. Seating capacity 1,000. Address as
above.

V. W. TOOKER, BILL-POSTER.
LANSING HOUSE, CON. B. MALLORY,
Manager. The largest and only first-class
house in the city. Special rates given to the
profession.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Pro-
prietor. The most popular house in the city.
Newly furnished with all the modern im-
provements. Special rates to the profession.

MADISON, WIS.

VILLAS HOUSE, J. VAN KTTA, proprie-
tor. The most popular house in the city;
same block as the Opera House. Best accom-
modations and special rates to the profession.

MAHANAY CITY, PA.

METZ'S CITY HALL, C. METZ, Pro-
prietor. Seating capacity 1000; population of
town 5000. Only amusement hall in the city.
First-class attractions played on percentages,
or will sat.

E. H. D. HAND, BILL POSTER; control of
all prominent boards in town; bills received
ahead and posted in good style. Address
Mahanay City, Schuylkill Co., Pa.

ADAM BROWN, EXPRESS DRIVER and
proprietor of livery stable. Most careful at-
tention paid in fulfilling contracts; accept-
able special rates to the profession.

MEADVILLE, PA.

OCCIDENTAL HOTEL, Chestnut street,
convenient to Opera House and depot; \$2.00
per day, special rates and best accommo-
dations to professionals.
A. McFARLAND Proprietor.

NEW HAVEN, CONN.

NEW HAVEN OPERA HOUSE, JOHN
N. KEAR, Lessee and Manager. The leading
theatre. Refitted and refurbished this season.
Ready to open Aug. 29. Will rent on share.

URBANA, O.

BENNETT'S OPERA HOUSE, P. R.
BENNETT, J. K. Proprietor and Manager; will
open Nov. 34 with Cary and the Temple
Quartet of Boston. Seating capacity 1500, on
ground floor, full stock of scenery, complete
in all its appointments, buying and sharing
only.

PINE BLUFF, ARK.

OPERA HOUSE, M. GANS & CO., pro-
prietors. Seating capacity 500. New hall;
splendid hotel accommodations; two daily
trains from Little Rock. Apply for dates to
above.

PITTSFIELD, ILL.

FISHELL'S OPERA HOUSE, A. FIS-
HELL, Proprietor. Completed by Nov. 1; on
ground floor; capacity 600. Good show town,
easily accessible from Jacksonville and
Springfield, Ill., and Hannibal, Mo.

ROCKFORD, ILL.

NEW OPERA HOUSE, on ground floor.
Capacity, 1000. Complete in all its appoint-
ments. J. P. NORMAN, Manager.

HOLLAND HOUSE, H. N. STARR, Pro-
prietor. Special rates to the profession. Cen-
tral location. Horse-cars from hotel to Opera
House. First-class in all its appointments.

SPARTANBURG, S. C.

CITY OPERA HOUSE.

W. L. JOHNSON, Manager

SEATING CAPACITY, 600.

GAR, FINE SCENERY, FOLDING CHAIRS.

POPULATION, 5000.

ADDRESS AS ABOVE.

P. O. BOX 154.

SOUTH NORWALK, CONN.

"MAHACEMO" HOTEL, OPPOSITE N.
Y. N. H. & H. R. R. Depot. Special rates to
the profession. Heated by steam.

H. FRANCISCO, Proprietor.

Honor to whom honor is due.

WHERE THE CREDIT BELONGS

TO MANAGERS, THE PROFESSION
AND THE PUBLIC:

During the Summer of 1880 MR. CHARLES
DAY, one of my staff, suggested for an at-
traction for the season of 1881, the spectacu-
lar pageant of

Lalla Rookh Departing from Delhi,

with the

HANDSOMEST WOMAN IN THE

WORLD

as the heroine; to that end I was induced by

MR. DAY to advertise for the

LOVELIEST LADY IN THE LAND,

offering a premium of \$10,000 and inviting

that photographs be submitted by the con-

testants. The scheme was developed under

MR. DAY's personal direction and in due

time the award was made.

THE HANDSOME WOMAN

attracted not only the attention of the press

everywhere, but was a marked and success-
ful feature during the past season.

A certain firm who might best be described

as the

THREE MEN OF GALL,

have had the unparalleled effrontery to ap-
propriate the idea for the coming season

hoping to make up in

CHEEK

whatever they may lack in

BRAINS AND ORIGINALITY,

stamping themselves as the meanest and most

contemptible of speculators—FLAGRANT

PLAGIARISTS.

ADAM FOREPAUGH,

1200 Chestnut St., Philadelphia, Dec. 12, 1881.

BOYD'S OPERA HOUSE,

OMAHA, NEB.

AMES E. BOYD, - Manager.

The finest theatre in the West.

Seating capacity 1700.

A full line of properties.

Stage 74 by 50 feet.

Population of city 40,000.

Is the best show town West of Chicago.

Will share with first-class companies.

TIME NEARLY ALL FILLED FOR SEASON,

1881-82.

Am already booking companies for season of

1882-83.

For dates address

R. L. MARSH, Business Manager.

ACADEMY OF MUSIC,

MILWAUKEE,

WISCONSIN.

THE ONLY THEATRE IN THE CITY ON

THE GROUND FLOOR.

TIME RAPIDLY FILLING FOR SEASON OF 1881-82

Would be pleased to hear from managers

of first-class combinations ONLY.

Will either rent or share.

Address HARRY DEARIN,

Lessee and Manager

CHARLESTON, S. C.

OWENS' ACADEMY OF MUSIC

FIRST-CLASS IN ALL RESPECTS

All business communications to be address-
ed to

J. M. BARRON, Manager,

Charleston, S. C.

Tabor Opera House,

LEADVILLE, COL.

A. T. WELLS, Jr., Treasurer

P. O. Box 1,000.

NOW OPEN FOR DATES.

Will rent the house or play combinations upon

shares.

SEATING CAPACITY, 800.

LIGHTED BY GAS

PATENT FOLDING CHAIRS.

FINE SCENERY.

Address all communications as above.

Willis' New Opera House,

TARBORO, N. C.

New and full set of scenery just put up,

Painted by William Short

House seats 500. Population of town 3000.

Hotel board costs \$1.00 to \$1.25 per day.

Taxes, \$6.75 per night.

Address C. T. WILLIS, Proprietor.

PENCE OPERA HOUSE,

Minneapolis, Minn.

FAMILY THEATRE.

Stars and good combinations can secure
dates. Address
PHOSA McALLISTER, Manageress.

WARNING!

CLAIMING THAT MARSHALL H. MAL-
LORY HAS BROKEN HIS CONTRACT WITH
ME, AND HAS NO RIGHT TO THE USE OF
MY PLAY OF

HAZEL KIRKE,

I HAVE BROUGHT SUIT AGAINST SAID
MALLORY, AND I HEREBY WARN ALL
MANAGERS NEGOTIATING WITH SAID
MALLORY FORSAID PLAY, THAT I SHALL
HOLD THEM RESPONSIBLE FOR ALL
DAMAGES OR ROYALTIES DUE ME FOR
THE PRODUCTION OF HAZEL KIRKE IN
THEIR THEATRES WITHOUT MY CON-
SENT.

STEELE MACKAYE.

MANAGERS

Contemplating Southern tour communicate
with manager, Masonic Hall, Macon, Ga.
Good show town; hall rent moderate; seat-
ing capacity, seven hundred; no gallery.
Companies received on good sharing terms.
Fine concert hall.

Address
McVAY & IRVINE, Managers.

GREAT SUCCESS OF EDWIN F.
THORNE'S Powerful Drama by Henry
Fettit, entitled the BLACK FLAG.



A. ROEMER & SON,

THE LARGEST THEATRICAL HISTORICAL COS-
TUMERS AND ARMORERS IN AMERICA.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND
AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire Wardrobe, Armors, etc., from the
estate of Jarrett and Palmer.

Particular attention paid to Amateur Associations in and
out of the city.

No. 8 Union Square, New York.

A LAST-A-LOVELY COMPLEXION. LADIES using RICKSECKER'S
FACE POWDER have no fear of L close scrutiny. It can not
be detected. Harmless as Water. Conceals Blemishes. Wears the
best, and has most natural effect. Its immense sale, both here and
in Europe, attest its wonderful superiority over all. The Most Effec-
tive, yet Modestly Invisible Powder made. White, Pink, or Blonde.
25c. Wood box. Druggists, or on receipt ten 3c. stamps. **Insist**
on the Genuine
THEO. RICKSECKER, Maker Elegant Toilet Requisites, 146 William St., N. Y.

STATEN ISLAND

Fancy Dyeing Establishment

OFFICE, 5 AND 7 JOHN ST., NEW YORK.

(1199 Broadway, near 59th St., N. Y.

BRANCH: 279 Fulton St., Brooklyn.

OFFICES: 47 North 8th St., Philadelphia.

119 West Baltimore St., Baltimore.

Dye, Clean and Refinish Dress Goods and

Garments.

Ladies' Dresses, Cloaks, Robes, etc., of all

fabrics, and of the most elaborate styles,

cleaned or dyed successfully without ripping

Gentlemen's garments cleaned or dyed

whole.

Curtains, window-shades, table covers, car-

pets, etc., cleaned or dyed.

Employing the best attainable skill and

most improved appliances, and having sys-

tematized anew every department of our busi-

ness, we can confidently promise the best re-

sults and unusually prompt return of goods.

Goods received and returned by express

and by mail.

BARRETT, NEPHEWS & CO.,

5 and 7 John Street, New York.

A. PROGEL,

125 4th Avenue,

WIG MAKER,

All kinds of Wigs, Beards, &c., on hand, and
made to order.

First-class work at reasonable prices.

All kinds of paint and powder to make up.

Theatrical performances, tableaux, &c.,

promptly attended to. Send for price list.

A. PROGEL, 125 Fourth Ave.

PARKER'S

HAIR BALSAM.

This elegant and harm-
less dressing is preferred
by those who have used
it to any similar article,
on account of its superior
cleanness and purity. It
contains materials only
that are beneficial to the
scalp and hair and always

Restores the Youthful Color to Grey or Faded Hair

by its healthful action on the roots. Parker's Hair

Balsam is finely perfumed and is warranted to re-

move itching humors of the scalp, and prevent

falling of the hair. Hiseox & Co., New York.

50c. and \$1 sizes, at dealers in drugs and medicines.

PARKER'S

GINGERTONIC

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with

overwork, or a mother run down by family or house-

hold duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man ex-

hausted by mental strain or anxious cares, do not take

intoxicating stimulants, but use Parker's Ginger Tonic.

If you have Consumption, Dyspepsia, Rheuma-

tism, Kidney or Urinary Complaints, or if you are

troubled with any disorder of the lungs, stomach,

bowels, blood or nerves, you can be cured by PAR-

KER'S GINGER TONIC. It is the Greatest Blood Purifier

And the Best and Surest Cough Cure Ever Used.

If you are wasting away from age, dissipation or

any disease or weakness and require a stimulant take

Ginger Tonic at once; it will invigorate and build

you up from the first dose but will never intoxicate.

It has saved hundreds of lives; it may save yours.

HISEOX & CO., 164 William St., N. Y. 50c. and \$1 sizes,

at dealers in medicine. Great Saving Buying Dollar Size.

CAUTION—Beware of substitutes. Parker's Ginger Tonic is

composed of the best remedial agents in the world, and is entirely

different from preparations of ginger alone. Read for circular.

FLORESTON

Its rich and lasting fragrance has made this
delightful perfume exceedingly popular. There
is nothing like it. Insist upon having Floreston

Cologne and look for signature of

Hiseox & Co.

on every bottle. Any druggist or dealer in per-
fumery can supply you. 25 and 75 cent sizes.

LARGE SAVING BUYING THE SIZE.

COLOGNE.

IMPURE

BREATH

PERSONS WHO HAVE OF-
FENSIVE BREATH, ARISING
FROM A DISORDERED
STOMACH, CATARRH,
OR THE USE OF TOBACCO
OR LIQUOR CAN SPEED-
ILY OVERCOME IT BY
CLEANSING THEIR
TEETH AND RINSING

—Haverly says he intends having a theatre in London, England, and Melbourne, Australia.

—C. G. Craig asks us to correct the statement which appeared last week that he is engaged by J. K. Tillotson. He is under contract to Miss Tillotson.

—Wallack's Theatre will open on Christmas night—or rather the 26th—with the School for Scandal. This date has just been definitely settled upon.

MR. CHARLES C. MAUBURY,
Bartley Campbell's Galley Slave Co.
Season of 1881-82.

MR. JAMES T. MAGUIRE,
Acting Manager Planter's Wife comb.
En route

MISS FREDDIE LA PIERRE,
Juvenile, Little Rhoades combination.
En route.

MR. GEORGE CONWAY,
With the World.
Season 1881-82. Brooks and Dickson.

MR. JAMES O. BARROWS,
Comedian, Gardner's Legion of Honor Company. Season 1881-82.

MR. FREDERIC INTROPIDI,
Musical Director D'Oyly Carte's Pirates of Penzance, Co. C. Room 27, Cooper Institute.

MR. HARRY MACK,
Alex. Kauffmann's Mistake of a Life Combination.
Address MIRROR.

MR. CARVER B. CLINE,
Business Agent Katherine Rogers' Clarice Combination.
Address MIRROR.

MR. HARLEY MERRY,
Scene Artist,
Flatbush, City Line, Brooklyn.

MR. CHARLES A. WING,
Advance Agent Hagues' Minstrels.
Address MIRROR.

MISS LAVINIA SHANNON,
Season of 1881-82 with John E. Owens.
Permanent address 105 4th street, S. E., Washington, D. C.

MR. RICHARD FOOTE,
Engaged as leading man with Only a Farmer's Daughter Combination.
Address C. E. Gardner, 12 Union Sq. N. Y.

MR. S. W. LAUREYS,
Professor of the art of Costuming.
708 Broadway, over Vienna Bakery.

MISS LISA WEBER,
Leading Burlesque, Comedy and Opera Souffle. On tour with M. B. Leavitt's Novelty Co.
Address 12 Union Square.

MISS PEARL EYTINGE,
Leading Juveniles.
Address SIMMONDS & BROWN, or New York Mirror.

MR. ALLEN THOMAS,
Comedy and character. Englishman, Kraly's Stogoff Co. At Liberty Dec. 31.
Address this office.

MISS ADA NEILSON,
Leading and heavy. Sangara in Kraly's Stogoff Co. At Liberty Dec. 31. Address this office.

GIBBONS' ART GALLERY,
Rare paintings and sculpture,
1160 Broadway.

OTIS SKINNER,
With Lawrence Barrett,
Season 1881-82

ACADEMY OF MUSIC.

THURSDAY EVE., DEC. 22,
MRS.

Jas. H. Hackett

IN HER NEW DELINEATION OF

LADY MACBETH

Will be supported by a Star Cast.

Mr. BARTON HILL as..... Macbeth
Mr. EDWIN F. THORNE as..... Macduff
Mr. GEORGE HOLLAND as..... Duncan
Mr. AL HASTINGS as..... Banquo
Mr. LEFFINGWELL as..... Malcolm
Mr. G. F. BROWNE as..... First Witch
Mr. JAMES DUNN as..... Hecate
Miss JENNIE MURDOCK as the Gentlewoman

LOCKE'S MUSIC WILL BE GIVEN WITH FULL CHORUS AND ORCHESTRA.

Reserved Seats, Parquet and Balcony, \$2;
Boxes, holding 4 persons, from \$8 to \$12;
Proscenium Boxes, \$50 and \$100; Adm's seats,
\$1; Family Circle, 50c.

Seats at Bullman's, Box Office, McBride's
Tyson's and Brentano's.
S. M. HICKEY, Manager.

Bartley Campbell,

AUTHOR OF

MY PARTNER, THE GALLEY SLAVE,
FAIRFAX,

MY GERALDINE, FATE, Etc.

A succession of successful original American Dramas.

Address all communications to
THOMAS W. BARRY, Sec'y,
Room 24, 1193 Broadway, N. Y.

Mr. Clinton Stuart.

All communications to be addressed care
SAMUEL FRENCH & SON,
38 East 14th street, New York.

Roland L. Taylenre,

SOLE PROPRIETOR AND MANAGER
CHANERAU COMB.

WATERLY'S FOURTEENTH ST. THEATRE,
Two weeks, commencing Dec. 26.

Chas. B. Bishop

AS THE

WIDOW BEDOTT,

SUPPORTED BY

**HAVERLY'S
COMEDY COMPANY**

SECOND YEAR.

EN ROUTE.

**E. S. SULLIVAN'S
BLACK DIAMOND COMB.**

IMMENSE SUCCESS EVERYWHERE.

The rush continues unabated to see little

AGNES SULLIVAN,

The Child Wonder of the Nineteenth Century
in her matchless impersonation of TOPSY in

UNCLE TOM'S CABIN.

THE LEADING TOPSY OF THE AGE, acting
like magic on all classes and calling forth
words of praise from all who have seen her.

Address all communications to

E. S. SULLIVAN,

Care YANKEE NOTION PRINTING COM-
PANY, PROVIDENCE, R. I.

Alex. Cauffman,

STARRING TOUR

IN

LAZARE, A LIFE'S MISTAKE.

EN ROUTE.

STRONGER THAN EVER!

THE best American play, without exception.

Louis Aldrich

BY BARTLEY CAMPBELL.

MY

PARTNER.

Ch's T. Parsloe

THIRD SEASON

OF THE

"ELECTRIC SUCCESS."

Miss

Emma Carson

LEADING SOPRANO,

WITH

MITCHELL'S PLEASURE PARTY

SEASON OF 1881-82.

Address

NEW YORK MIRROR.

Miss

Rose Coghlan.

WALLACK'S THEATRE,

Season 1881-82.

Address New York Mirror

Georgia Tyler,

LEADING,

Re-engaged Season 1881-82,

—WITH—

Mr. Thomas W. Keene.

THE WIFE, PORTIA,
JULIE DE MORTIMER, OPHELIA,
DESDEMONA, FLORENCE,
QUEEN ELIZABETH.

Miss Genevieve Ward

AND HER COMPANY.

IN

"Forget-Me-Not" Tour,

Reading, Pa., Nov. 21 and 22; Patterson, N.

J., 23; Trenton, 24; New Haven, Conn., 25 and

26; Park Theatre, Brooklyn, N. Y., 28, week.

J. H. COBBE, Bus. Manager.

PHIL SIMMONDS, Bus. Agent.

Address J. H. COBBE.

Osmond Tearle.

EN TOUR

WITH WALLACK'S COMPANY.

Mlle. Jarbeau.

ADDRESS ALL COMMUNICATIONS

THIS OFFICE, OR AGENTS.

Mlle. Eugenie Legrand.

Address MIRROR.

Frank Farrell,

BUSINESS MANAGER,

with

JOHN T. RAYMOND COMB.

BROOKS & DICKSON, Directors.

SEASON 1881-82.

Address NEW YORK MIRROR.

W. J. Ferguson.

SPECIALLY ENGAGED.

PARK THEATRE, N. Y.

Charles Overton,

LEADING MAN,

WITH

MISS ANNA DICKINSON.

AT LIBERTY FOR SEASON 1882-83.

Nellie Larkelle,

LEADING PRIMA DONNA,

STAR MALE PARTS.

Rice-Stanley Evangeline Co.

EN ROUTE.

W. A. Whitecar,

AS

BASSANIO, MALCOLM, DEL AQUILLA

CASSIO, HORATIO,

WITH

EDWIN BOOTH.

William Elton.

SEASON 1881-82.

WALLACK'S THEATRE.

Permanent address,

237 South Broadway, Yonkers, N. Y.

Marcus R. Maver,

BUSINESS AGENT,

EDWIN BOOTH COMBINATION.

Permanent address

ABBEY'S PARK THEATRE N. Y.

MISS KATE MONROE,

AT LIBERTY.

Address MIRROR, New York.

Marion Booth.

Address NEW YORK MIRROR.

Wm. Horace Lingard's

STOLEN KISSES

COMBINATION.

With a new company, opens in San Francisco

Christmas week.

REPERTOIRE:—DOVORCONS, MANKIND

and MONEY-SPINNER.

Address BALDWIN'S HOTEL.

Edwin Booth.

Letters may be addressed care NEW YORK

MIRROR.

Miss Laura Clancev,

LEADING JUVENILES.

ENGAGED WITH FRANK MAYO, SEASON

1881-82.

Address the Agencies.

Mark Smith,

WITH C. D. HESS.

1881-82.

MISS

Pauline Markham,

AS

LOUISE,

IN

THE TWO ORPHANS.

AT LIBERTY.

Address 12 Union Square.

Selina Dolaro

THE PRINCE

—IN—

THE SNAKE CHARMER,

AUDRAN OPERA CO.

BIJOU OPERA HOUSE,

Miss Alice Wright.

Engaged with THE HARRISONS

for PHOTOS.

SEASON 1881-82.

Address MIRROR, 12 Union Square.

Roland Reed,

COMEDIAN.

BROOKS & DICKSON'S WORLD CO. NO. 1.

Mr. Gerald Eyre.

RE-ENGAGED FOR

WALLACK'S NEW THEATRE.

Raymond Holmes,

COMEDIAN.

BIJOU OPERA HOUSE.

Samuel Piercy,

AS

OTHELLO, IAGO, EDGAR, MACDUFF,

TITUS, DE MAUPRAT, ETC.

WITH

EDWIN BOOTH.

Edward Warren,

JUVENILE,

Late with LINGARD'S STOLEN KISS-

ES COMPANY.

Address all communications to 35 West 37th

Street, New York city.

**Frederic
de Belleville.**

UNION SQUARE THEATRE.

Season - - 1881-82.

**MR. JOHN
McCullough.**

TIME ALL FILLED.

SEASON 1881-82.

Communications to be addressed

WILLIAM M. CONNOR, Manager.

Care N. Y. MIRROR.

Denman Thompson

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,

Clark and Madison Streets, Chicago, Ill.

A. Z. Chipman

AND

Blanche Moulton,

AS

Will Goodwin and Cleopatra Blaney,

IN

ALL THE RAGE.

RE-ENGAGED SECOND SEASON.

Permanent address,

NEW YORK MIRROR.

M. B. Curtis,

AS

SAM'L OF POSEN,

THE COMMERCIAL DRUMMER.

Address all communications to

FRANK CURTIS, Proprietor and Manager

EDWARD C. SWETT, Business Manager

For route see NEW YORK MIRROR.

Judge Merrybone,

"A man of Justice and Fun."

E. L. Walton;

with

THE KNIGHTS,

In Bronson Howard's

BARON RUDOLPH.

A hit! A hit! A palpal hit!

Harry M. James,

(H. JACKSON, JR.)

CHARACTER ACTOR.

AT LIBERTY.

N. F. Brisac,

—STAGE MANAGER WITH—

SARA BERNHARDT.

The latest and most popular attraction, MISS FLORENCE GILLETTE

THE YOUNG EMOTIONAL ENGLISH STAR,
SUPPORTED BY A CAREFULLY SELECTED COMPANY. NOW PLAYING R. S. LYLE'S
ROMANTIC DRAMA,

MABEL HEATH.

Emphatic Endorsement of the Press! Gratifying Approval of the Public! Houses
Crowded to their Utmost Capacity! Beautiful Printing, Elegant Lithographs.
NOW ON A TOUR OF THE WORLD.

A few open dates in the West.

Read the opinions of the press.

St. John Daily Telegraph, Aug. 19, 1881: "Sardou's five-act drama of 'Frou Frou,' as played by Miss Gillette and her dramatic company last evening was a highly finished performance. Miss Gillette exhibited a reality that was naturalness itself. Her great strength was in the emotional scenes which she infused with much power. Her costumes were magnificent."

Montreal Herald and Gazette, Sept. 7, 1881: "Miss Gillette and her dramatic company last night, as witnessed by a large and fashionable audience, from her first entrance she had the entire sympathy of her audience, and no wonder were her first sentences spoken than it was evident she possessed a richness of voice and elocutionary powers which strengthened the favorable impression which her first appearance had created, and it was evident her conception of the difficult roles was not inferior to that of any artist who has appeared in Montreal."

Ottawa Daily Citizen, Sept. 15, 1881: "The performance of Camille by Miss Gillette and her dramatic company was a highly artistic affair. Miss Gillette fairly took the house by storm. She was recalled at the close of each act, and even after the fifth act the audience remained seated until she reappeared, a circumstance almost unparalleled in the history of Ottawa theatres."

Ottawa Herald, Sept. 14: "A very large audience was present at the Opera House last night, to witness the performance of Miss Florence Gillette and her dramatic company in 'Ingomar.' There was not one present last evening but will express the opinion that beyond doubt Miss Gillette is the best Parthenia Ottawa has seen. Amongst the artists who have visited Ottawa she undoubtedly stands next on the list after Miss Nathan and Mary Anderson, her style of acting partaking more of the former than of the latter."

J. W. RANDOLPH, Manager.

Permanent address, NATIONAL PRINTING CO., CHICAGO, ILL.

M. B. LEAVITT,

SOLE PROPRIETOR OF

LEAVITT'S GIGANTEAN MINSTRELS,
LEAVITT'S SPECIALTY COMPANY,

Leavitt's Rentz-Santley Novelty Company,

Leavitt's Rentz Minstrels and Vienna Orchestra,

Leavitt's Hyers Sisters' Combination.

FIRST-CLASS TALENT WANTED AT ALL TIMES.

Permanent address,

148 West 16th Street, New York.

"I never laughed so much in my life."

1881. SECOND SEASON 1882.
OF THE HIGHLY SUCCESSFUL, IMMENSELY FUNNY AND FABULOUS COMEDY

ROOMS FOR RENT,

Or How People Live in Furnished Apartments.

Playing to crowded houses three weeks, during the month of August, at Bijou Opera House, New York city.
Instantaneous success and "standing-room only" at Boston, Cleveland and other cities.
The popular verdict: "I never laughed so much in my life."
THE ATTENTION OF MANAGERS is respectfully called to the fact that this is the only ORIGINAL AND AUTHENTIC MINSTREL COMPANY, and we deem it a duty to managers and the public and ourselves, to hereby warn all concerned not to confound our attraction with a certain inferior company, seeking to profit by our success, and mislead managers and the public by assuming a colorable imitation of our title and style of advertising.
We do not find it necessary to publish our receipts to sustain our business.
Having a few open dates, managers of first class theatres may address:
E. M. SEAVERT, Manager, (En route.)
Or permanent address, OSBURN HOUSE, ROCHESTER, N. Y.

THE GREATEST SUCCESS OF THE SEASON.

KATHERINE ROGERS, Supported by her own
KATHERINE ROGERS, DRAMATIC COMPANY,
KATHERINE ROGERS, CLARICE or ALL FOR LOVE.
KATHERINE ROGERS, Carrying new and elegant stage furniture, prop-
KATHERINE ROGERS, erties and equipments. FRANK WILLIAMS.
As per route.

THE PHENOMENAL SUCCESS! LILLIAN CLEVES,

In ELLIOTT BARNES' greatest American play.

ONLY A FARMER'S DAUGHTER,
UNDENIABLY
THE HIT OF THE SEASON!

ANNA DICKINSON,

Supported by an efficient company under the direction of

C. A. MENDUM AND FRANK CURTIS.

will commence her tour JANUARY 2. Address all communications to

CHARLES A. MENDUM,

Care SIMMONDS & BROWN, 1166 BROADWAY, NEW YORK.

This tour will continue for three months only, as Miss Dickinson will appear in London, June 5, 1882, under the above management.



SECRET OF A BEAUTIFUL FACE.

Every lady desires to be considered handsome. The most important adjunct to beauty is a clear, smooth, soft and beautiful skin. With this essential a lady appears handsome, even if her features are not perfect.

Ladies afflicted with Tan, Freckles, Rough or Discolored Skin, should lose no time in procuring and applying

LAIRD'S BLOOM OF YOUTH.

It will immediately obliterate all such imperfections, and is entirely harmless. It has been chemically analyzed by the Board of Health of New York City, and pronounced entirely free from any material injurious to the health or skin.

Over two million ladies have used this delightful toilet preparation, and in every instance it has given entire satisfaction. Ladies, if you desire to be beautiful, give LAIRD'S BLOOM OF YOUTH a trial, and be convinced of its wonderful efficacy.

Sold by Fancy Goods Dealers and Druggists everywhere
Price 75c. per bottle. Depot, 83 John St., N. Y.

FAREWELL TOUR

-OF-

THE ACKNOWLEDGED COMEDienne

FANNY

DAVENPORT

Prior to engagements made abroad for three years, and supported by her own

GRAND COMPANY.

EN ROUTE.

Mr. Chas. Fisher, Mr. Edmund Tearle (first appearance in America), Mr. George Darrell, Mr. Harry Hawk, Mr. Harry Pearson, Sr., Mr. N. F. Brisac (Stage Manager), Mr. W. F. Edwards, Mr. Simon Kennicott, Mr. Lewis Baker, Mr. Orson M. Dunn, Mr. W. J. Hurley, Mr. H. R. Thorpe, Miss Mary Davenport, Miss Minnie Monk, Miss Mary Shaw, Mrs. Chas. Fisher.

REPERTOIRE:

SCHOOL FOR SCANDAL,

AS YOU LIKE IT,

LONDON ASSURANCE,

CYMBELINE,

CAMILLE,

OLIVER TWIST.

FOR ROUTE SEE MIRROR.

H. J. SARGENT'S

ATTRactions

For all Business connected with the above, address

SAM. E. WETHERILL,

Care of SIMMONDS & BROWN,

1166 Broadway, New York City.

A GREAT AMERICAN PLAY,

ROBERT GRIFFIN MORRIS.

OLDSHIPMATES

FRANK MORDAUNT'S TRIUMPH.

A GREAT CAST:

HUDSON LISTON,

CHARLES WAITE,

MRS. JOAN GOODRICH,

MISS RENAUD,

MAGGIE ARLINGTON

and MRS. FRANK.

SEE WHAT THE PRESS SAYS:

Old Shipmates is one of the very best comedy dramas of the latter day stage.—BUFFALO COURIER.

The plot is exceedingly ingenious and is full of cheering surprises. The play is a genuine success.—DETROIT FREE PRESS.

Old Shipmates is a sea-side play, serious in subject with the comic element strong in the characters. The play is hearty in its design and healthy in tone. Mordaunt has found his affinity in Weatherage.—ST. LOUIS REPUBLICAN.

Throughout the whole piece the audience is kept spell-bound by the many charming and startling dramatic effects.—MONTREAL GAZETTE.

It takes high rank as an American drama. It compares very favorably with My Partner, The Danites and other American plays.—UTICA HERALD.

A beautiful love story.—TOLEDO BLADE.

I consider Old Shipmates the best dramatic work that has been done since Bartley Campbell wrote My Partner.—DETROIT CHIEF.

1881. SEASON 1882.

Jos. J. Levy,

MANAGER C. J. WHITNEY'S

FELICIA COMPANY,

WITH

ROSE EYTINGE AS STAR,

EN ROUTE.

PERMANENT ADDRESSES:

Whitney's Grand Opera House, Detroit, Mich.; No. 12 Union Square, New York.

ROLLA RYAN,

ECCENTRIC CHARACTER COMEDIAN.

SOUTHERN AND WESTERN LIFE DELINEATOR.

NOW MAKING TOUR MIDDLE STATES.

Address business communications,

W. E. BENTON, care MIRROR.

THE WHEN STILL WARBLER WITH SUCCESS.

OLIVER W. WREN, SINGING COMEDIAN,

Now engaged as PRINCE LORENZO, in the

MASCOTTE, with the

Norcross Comic Opera Company,

at the

GAIETY THEATRE, BOSTON, MASS.

EN ROUTE.

The Popular Tragedian,
THOS. W.

KEENE,

SUPPORTED BY A POWERFUL

DRAMATIC COMPANY,

Under the management of

WM. R. HAYDEN.

REPERTOIRE:

RICHARD III. MACBETH,

RICHELIEU, OTHELLO,

BRUTUS, HAMLET,

MERCHANT OF VENICE,

JULIUS CAESAR, FOOL'S REVENGE

HUNDRED WIVES.

EN ROUTE.

SECOND SEASON, 1881-82.

OF THE EMINENTLY SUCCESSFUL COMEDY-DRAMA.

100 WIVES

WITH

DeWOLF HOPPER

and the unrivalled

GOSCHER-HOPPER COMPANY.

Address: J. Goscher, Manager,

Room 2, Standard Bldg., New York.

Third Successful Season

NEIL BURGESS,

THE ONLY AND ORIGINAL

WIDOW REDOTT,

SUPPORTED BY

GEO. STODDARD as the Elder.

1881. 1882.

AMERICAN TOUR

OF THE

ILLUSTrious
ITALIAN TRAGEDIAN,

ROSSI,

SUPPORTED BY AN

AMERICAN COMPANY.

C. A. CHIZZOLA,

Everett House, New York.

STRAKOSCH

GRAND ITALIAN OPERA,

Season 1881-82.

Mme. Etelka Götter,

MLLE. MARIA LESLINO,

MLLE. K. VAN ARNHEM,

MLLE. MARIA PRASINI.

Sig. FRANCESCO GIANNINI,

Sig. L. P. LAZARINI, Mr. G. RISING,

HEAR THEO. HABELMAN,

MR. JOHN PERUGINI,

MR. GEORGE SWEET,

AUGUSTIN CARBONI,

Sig. ROBERTO MANCINI.

Engagements are pending with other eminent artists which will be shortly announced.

J. BEHRNS & Sig. DENOVILLIS,

Musical Directors and Conductors.

Business communications to be addressed to

M. STRAKOSCH, 230 E. 18th St., New York

MARY ANDERSON,

Supported by

WM. HARRIS, J. B. STUDLEY,

And her own dramatic company, under

the management of

MR. HAMILTON GRIFFIN.

ROUTE AHEAD:

New Jersey Cities, 19th week; 1st, week of

19th; Albany, 20th week; New York, Jan. 2,

six weeks; Boston, Feb. 13, two weeks.

New Successes:

GALATEA and DAUGHTER OF ROLAND.

The Eastern Verdict Sustained!

THE WEST PRONOUNCES

JULIA A. HUNT

one of the most gifted and charming young

actresses before the public, and Sydney Ros-

enfeld's new drama, FLORINEL, the most

beautiful play seen in years.

The Ohio State Journal, Columbus, says:

"In the wide area of dramatic art we know of

no actress to-day who could, with equal charm

and skill, assume the role of the young heroine."

The Indianapolis Sentinel says: "With each

act the interest increases, holding the audience

almost entranced until the fall of the curtain."

Return to Columbus in December; Cleve-

land and Detroit to follow. Address

SYDNEY ROSENFELD,

12 Union Square, New York.

LYMAN DRAPEL,

Commercial Job Rooms, Cincinnati, O.

FOR SALE,

Score, translated libretto and singing parts

of Von Suppe's charming comic opera, PY-

MALION AND GALATEA.

Address MUSIC,

MIRROR Office.

E. Ridley & Sons

GRAND, ALLEN & ORCHARD STS.,

NEW YORK.

Holiday Presents

EVERY DESCRIPTION!

DOLLS, TOYS, WORK BOXES, WRIT-
ING DESKS, DOLLS' OUTFITS, HOB-
BY HORSES, CARRIAGES, WAGONS,
SLEIGHS, DRUMS, TOY TRUNKS,
HOUSES, WAREHOUSES, SKATES,
TOOL CHESTS, DRESSING CASES,
BUREAUS, and

Thousands of other Toys!

MUSICAL INSTRUMENTS

IN FACT THE

LARGEST STOCK

AND MOST COMPLETE IN THIS CITY

WE BELIEVE.

THREE TIMES THE SPACE THIS YEAR

FIVE TIMES THE STOCK AND ASSORTMENT.

SILK HANDKERCHIEFS

AND

GENTS' SILK MUFFLERS,

LADIES' LACE and SATIN COLLARS

LACE GOODS

DUCHESNE RECKLESS, CUFFS & PICHES

REAL POINT, AFFLIQUE & Thread Collars.

Linen Handkerchiefs for ladies and gentle-

men put up in fancy Chromo Boxes.

FINE BOOKS, ELEGANTLY ILLUSTRATED

AND SOUND; LATEST WORKS IN PROSE

AND POETRY.

FINE LEATHER GOODS, FURRY JEWEL

CASES, WORK BOXES, PERFUM CASES,

COMBS AND BRUSHES, RINGS, COLLARS AND

CUFF BOXES.

We cannot enumerate our stock further, and

simply add:

COME AND SEE

SANTA CLAUS

With the largest assortment of toys in

this city, comprising every grade and quality.


OPEN EVERY EVENING

UNTIL AFTER THE HOLIDAYS.

EDW. RIDLEY & SONS,

309, 311, 313 1-2 GRAND ST.,

25, 26, 27,



J. H. HAVERLY'S **ENTERPRISES.**
Season **1881-82.**

Under the Personal Supervision of Mr. J. H. HAVERLY, Proprietor.

- 1 Haverly's Fifth Ave., Theatre, N. Y.
- 2 Haverly's 14th St. Theatre, "
- 3 Haverly's Niblo's Garden Theatre, "
- 4 Haverly's Theatre, Brooklyn, "
- 5 Haverly's Theatre, Chicago, Illinois.
- 6 Haverly's California Theatre, SAN FRANCISCO
- 7 Haverly's Opera Comique Co.
- 8 Haverly's Michael Strogoff SPECTACULAR CO.
- 9 Haverly's European Mastodon MINSTRELS
- 10 Haverly's New Mastodon Minstrels
- 11 Haverly's Genuine Colored MINSTRELS, LONDON.
- 12 Haverly's Widow Bedott COMEDY COMPANY.
- 13 Haverly's Strategists Comedy Co.
- 14 Haverly's Mining Exchange, BOSTON, MASS.
- 15 Haverly's Invincible Milling AND MINING CO.
- 16 Haverly's Golden Group MILLING AND MINING CO.

The Past a Guarantee for the Future.

CHRISTMAS NUMBER OF THE NEW YORK MIRROR



PRICE

10 CENTS

A MERRY CHRISTMAS AND A HAPPY NEW YEAR" TO ONE AND ALL.

"BEHOLD, THE BEHEMOTH COMETH!"

GEORGE H. ADAMS'

HUMPTY DUMPTY TROUPE,

MILITARY BRASS BAND, SUPERLATIVE SPECIALTY ASSEMBLY, SELECTED ORCHESTRA, ELABORATE SCENIC EFFECTS. TRAVELING IN HIS OWN PALACE AND BAGGAGE COACHES,

Under the Management of ADAM FOREPAUGH.

"THE PANTOMIME TROUPE OF AMERICA,"

GEORGE H. ADAMS, the Clown.

Endorsed by both press and public. All prominent weeks already filled for 1882-83. Its the Strongest, Largest and most Complete Pantomime and Specialty Company ever placed before the public.

ADAM FOREPAUGH, Manager.

WITH THE ACKNOWLEDGED CLOWN OF AMERICA,

GEORGE H. ADAMS,

ASSISTED BY THE PANTALOOON OF THE DAY,

JAMES R. ADAMS,

And supported by a large company of Pantomimist and Specialty Artists, and

THE MINIATURE HORSE, SENECA,

The whole forming the Grandest Pantomime Company on the Stage.

NOW EN ROUTE PITTSBURG, BALTIMORE, WASHINGTON, PHILADELPHIA, BOSTON, PROVIDENCE and JERSEY CITY.

Address all business letters to

J. H. LAINE,

GENERAL AGENT GEORGE H. ADAMS-OWN NEW HUMPTY DUMPTY.

BOX 208, NEW BRUNSWICK, N. J.

GEO. H. ADAMS, THE CLOWN

JAS. R. ADAMS, THE PANTALOOON
WITH GEO. H. ADAMS
OWN NEW HUMPTY DUMPTY TROUPE

"SOHMER"

GRAND, SQUARE AND UPRIGHT PIANOS.

Another Great Victory

"SOHMER" PIANO,

EXHIBITION-1881-MONTREAL.

SOHMER & CO., 149 to 155 East Fourteenth St., N. Y.

Messrs. SOHMER & CO. take great pleasure in announcing to their numerous friends and patrons that, after a severe and critical test by the Judges of Musical Instruments—in which nearly all the prominent and leading manufacturers of the United States and Canadas were represented—they have conferred upon SOHMER & CO. the highest honors, viz :

First Prize Diploma of Honor, and Honorable Mention,

Diploma of Special Excellence for Baby Grands, which was the HIGHEST and ONLY ONE GIVEN.

Messrs. SOHMER & CO. will strive to merit the confidence entrusted them by the trade, and will continue their strenuous efforts to excel in all the various styles of Pianos manufactured.

SECOND SEASON OF THE REIGNING SUCCESS, EIGHTH CONSECUTIVE YEAR OF

WILLIE EDOUIN'S
SPARKS

IN THE MUSICAL CONCEIT, BY NAT. CHILDS AND WILLIE EDOUIN,

DREAMS,

OR

FUN IN A PHOTOGRAPH GALLERY,

AND THEIR LATEST SUCCESS, BY JOSEPH A. BRADFORD,

RIPPLES,

"A SEA CHANGE."

Amusing Situations,

Extravagant Ideas,

Popular Music.

NOVELTY THEATRE, BROOKLYN, E. D., January 1. ARCH STREET THEATRE, PHILADELPHIA, January 9.

BIJOU OPERA HOUSE, NEW YORK, January 16.

FRANK W. SANGER, Manager.

American Plays by an Ameri-

can Author.



can Actors.

Correctly Interpreted by Ameri-

MILTON NOBLES

And his superb supporting company, in the unique dramatic specialties written by himself, and with which his name has become inseparably linked. Up to date the present season is largely in advance of preceding ones financially. Mr. Nobles' new comedy of INTERVIEWS, or BRIGHT, has met with an unequalled success, and will constitute the leading feature of the repertory for the remainder of the season. THE PHOENIX, now in its eighth year, is drawing more money than ever before.

I play my own plays with my own company, under my own management, and have no business relations with rings, cliques or circuits. Time all filled. The present season will end at Park Theatre, Brooklyn, March 11, 1882. A supplementary season of twelve weeks, to include Colorado and San Francisco, will be inaugurated at Boyd's Grand Opera House, Omaha, March 17. My company will be augmented and strengthened for this Western engagement. Residence and permanent address, 139 First Place, Brooklyn, N. Y.